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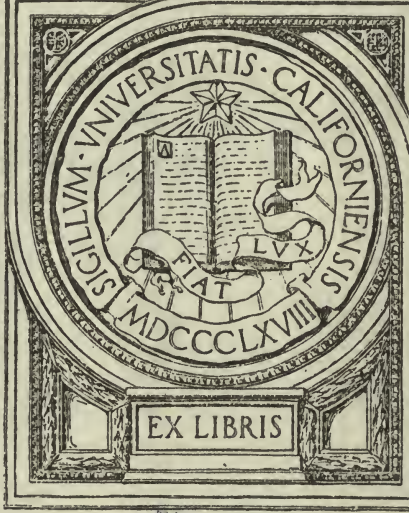

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WITCHCRAFT EFFIGY MADE OF STRAW

CHINESE

HOTCH POTCH,

PROFUSELY ILLUSTRATED,

BY

WILLIAM R. KAHLER, M.J.I.

Editor of "THE UNION" *and Author of* "*Five Hundred Miles in a House Boat,*"
"*Rambles Round Shanghai,*"
"*My Holidays in China,*"
"*The Hangchow Bore,*"
etc., etc., etc.

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To

His Excellency

Monsieur LOUIS RATARD,

Envoy Extraordinary

and

Minister Plenipotentiary

to the

United States of Columbia

and

formerly Consul General for

France at Shanghai,

this work is respectfully

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PREFACE.

After a residence of over fifty years in the East my conviction is confirmed that the average foreigner knows very little about the Chinese. Perhaps some slight enlightenment may be found in this volume, but "different ships, different fashions;" hence the subjects referred to in it may bear another complexion in other parts of China.

WILLIAM R. KAHLER.

Shanghai, August, 1910.

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BELLS.

THE largest bell in Japan was rung for the first time on 22nd May 1908. It is located at Osaka and is 26 feet high, 54 feet in diameter and weighs 42,000 kwan or 155 tons, while the striker is a beam 22 feet long This bell is the second largest in existence, for Russia owns the heaviest, its weight being 198 tons, but it has never been hung because it got cracked before it could be placed in position. Hence Japan has the largest hanging bell in the world. Two other Russian bells weigh respectively 128 and 57 tons. The fifth bell in size is the one outside of Peking and it is suspended in a tower

in the rear of the Ta Chung Sz or "Great Bell Monastery." It is made of the purest metal, is fourteen feet high and eleven in diameter and is said to weigh about 53½ tons, and the entire surface is covered with inscriptions from the Buddhistic classics and prayers for rain. Its tones would be greatly improved were it struck in the ordinary foreign way instead of being hit by a heavy beam from the outside ; as it is, it can be heard for miles, but is never allowed to peal forth except on occasions of drought or great private or public distress, and the Chinese believe the Rain God presides over it. The priests and attendants say that when it is struck, the attention of the god is called, and a fearful flood may result, it being recorded that on one occasion, some people, defying the remonstrances of the priests, sounded the bell themselves, and that the first peal shook the whole heavens and brought down such a torrent of rain that everybody fled in consternation at the result. This beats our western rain-compellers all to pieces.

An interesting legend is related of this wonderful bell to the effect that the

A Temple Bell.

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emperor Yung Lo issued an edict in the year A.D. 1406 that a bell, perfect in tone, should be cast to the honor of the gods. Several attempts were made, but failed to reach the standard of perfection, upon which the emperor became enraged and threatened the life of the designer, who implored that he might be granted one more effort. His only and beautiful daughter, knowing the imminent danger to her father's life, and witnessing from day to day his agony, besought the gods to tell her the cause of his defeat, and was informed that the blood of a fair maiden must mingle with the molten metal, and then it would be perfect She treasured this as a secret in her own heart, but encouraged her father in the final effort, and watched with him until the metal glowed in the furnace like a molten mirror when she suddenly plunged beneath the surface, and her father, who had been transfixed by the loveliness of his daughter's face, saw now only her life-blood diffused amid the liquid metal, which, it is said, miraculously flowed into the mould, but we very much doubt the truth of this legend, as we

do that of all others. As the girl jumped into the molten metal, she threw her shoe out, and now when the bell is struck it emits a sound like "Wo hi, Wo hi"—my shoe, my shoe. It is said that there were originally five bells, but the other four have disappeared.

On our visit to Pootoo we were told another veracious story of a bell. The Chinese have many legends of bells and the one connected with Pootoo is as good as the others. It was cast some hundreds of years ago and was hung in one of the temples till the Dutch came along and "requisitioned" it and took it to Java. Here it remained many years and gradually sank into the sand where it was forgotten. The people, however, living in the vicinity were continually hearing loud thunder proceeding from the bowels of the earth, so they finally decided to dig down and ascertain the cause and in the course of their operations they came upon the bell; so they exhumed it and it remained exposed for some time till the priests at Pootoo hearing of its recovery, made application for it. Accordingly, it was shipped in a junk but ill luck attended it as

the junk was lost and the bell went to the bottom of the sea near Amoy where it remained eighty years. Then, by some means, it was located and eventually raised and finally restored to Pootoo. We enquired after this bell: the priests knew all about it, but we didn't see it.

Mohkansan, the summer resort in the Hangchow district, also had a wonderful bell if the story about it is to be believed. It was made of precious metals and was elaborately inscribed. Such was the virtue of this bell that when it was struck, it emitted tones which assuaged the sorrows of the troubled and soothed the infirmaties of the sick, and it conferred prosperity upon all who heard it when struck, the consequence being that the priests got very rich. The bell, however, seems to have become animated and desiring to confer benefits upon others, wandered away from its home. This did not suit the priests who feared for their prosperity, so they continually brought it back, but finding all their efforts in vain, they decided to bury it. They did so and then put out the eyes of the men who did the work so that they would

not be able to find the place again. This availed them nothing, for the sound of the bell being no longer heard its virtues departed and the priests are now no better off than other priests and up to the present day nobody knows where it is buried.

Nanking also has a story about a bell but the Nankingese have gone one, or shall we say, two better than the Pekingese. According to their legend a man had been commanded to cast three bells, but somehow or other he couldn't get enough copper. He had three daughters and when they heard of the difficulty their father was in, one of them jumped into the molten metal and was immediately followed by the other two girls, the result being that the moulds were filled and there was enough material for the three bells. One of these bells is still at Nanking, one is said to be at the bottom of the Yangtsze, while the third was melted down by the Taipings after they had captured Nanking. The existing bell, according to the Chinese, weighs one hundred thousand catties or something like sixty tons, but how true this is we are unable to say. It was cast, ac-

A Cylindrical Temple Bell.

cording to a date on it, about the 21st year of Hung Wu which corresponds with our year A.D. 1388.

Soongkong also has a legend of a bell. It was made of brass, and according to the natives, was as "big as a house." This is a rather vague description of its dimensions, it will be admitted, and the peculiarity about it was, that cast and re-cast it as often as they liked, it invariably cracked when struck, but when Kwan Yin, the goddess of mercy, was told of this, she took compassion on the people and came down personally to superintend the operations of re-casting, with the result that the bell never cracked again. Many years afterwards it mysteriously disappeared, not a vestage of it remaining. It is said to have been consumed by fire, though it is more probable that the Taipings melted it down for bullets or converted it into coin.

GODS ATTENDING THE FEEDING OF HUNGRY GHOSTS.

The 15th day of the 7th moon is the day appointed for feeding hungry ghosts. These ghosts are of two kinds, the ordinary wandering ones, and the loafers and the latter—the same as lusty beggars would do—hustle their weaker brethren and try to get more than their fair share of the good things; hence the city god and others are brought out to see fair play.

The festival was instituted by Mo Le, one of the disciples of Buddha, who presented offerings of fruits to Heaven for the purpose of ending the metempsychosis of his mother. The fruits were idstributed to the people, but in

after years, instead of fruits, various paper articles were substituted and burnt for the benefit of the ghosts of the dead.

There are five gods in all who attend the distribution at Shanghai, namely Zing; Chang Sung Ssu; Kao Chang Ssu, Sin Kong Ssu and Say Pah Ssu. All these gods were originally Shanghai men.

Zing, who is the city god, was formerly a scholar and he lived at a time when Shanghai was a hotbed of piracy and rapine, till the high authorities of the province becoming enraged at the futile attempts which had been made to dislodge the robbers, issued instructions that every man, woman and child was to be exterminated. Our scholar was horrified at this and petitioned against it, pointing out that many of the people were entirely innocent, the result being that more humane councils prevailed and the sanguinary order was countermanded. After Zing died, he was made the city god and had the title of Duke Wu Hay conferred upon him.

Chang Sung Ssu is the canonised title of a mortal who is reputed to have given Shanghai a river, the Whang-

pu, for in ancient times it had none, but Chang came to the rescue, though as the people who petitioned him did not say what kind of water they wanted, he gave it them salt. The people desired fresh, so he obliged them and the Whangpu is now a fresh water river. According to the legend, however, one might be led to believe that Chang was already a joss when he performed this feat but he was still a mortal, though we do not think very much of his skill, for he was not able, unaided, to finish the job, the undertaking being too much for him, if we are to believe the story that is told of him. It is said he took a large number of boys and girls and threw them into the water where they were drowned but in their struggles they tore up the mud and thus finished the work he had commenced. Under such circumstances, we fail to see how the people could get the Emperor to deify such a monster though it is possible that the barbarity attributed to him was a myth added later on. The boys and girls referred to were probably engaged with men and women digging out the mud.

Sah Sung, the tu-de, or spirit constable of the district, was once a rich man, but having no sons to keep his memory green, he spent his money in building temples and poorhouses, a temple near the Kiangnan Arsenal being called Kao Chang Miao, after him, he having been deified under the title of Kao Chang Ssu.

Of Sin Kong Ssu, the deified title of another worthy—we have not been able to ascertain his name—it is said he was promoted to the ranks of the gods for having built a seawall along the Pootung bank of the Yangtsze, while of Say Pah Ssu, the canonised treasurer, Shanghai folks do not appear to know either his mortal name or what he was immortalised for.

SUPERSTITIONS AND CHARMS.

The Chinese are intensely given to superstition, at least the lower classes are, while others who privately profess not to believe in it accept it because it is "olo cust'm," though we sometimes come across instances in high places and several years ago, a mandarin caused a slave girl to be beaten to death so that she might attend her deceased mistress in the other world. The common people are in mortal dread of evil spirits and of the spirits of their ancestors and adopt all kinds of devices to propitiate them, at the same time cunningly endeavoring to circumvent them by cheating them,

TAOIST CABBALISTIC CHARMS.

their contention being that the spirits are not capable of knowing the difference between the genuine and the imitation. Consequently, articles made of paper, straw or other cheap material are substituted as offerings in place of the regular ones.

The Chinese, like other ignorant peoples, place great faith in charms, as they imagine these will counteract evil. While a house is being built, the dwellers on the opposite side of the road or in the vicinity, hoist a broom and a wicker tray on a pole above their homes, the broom usually having a piece of wood attached to it so that it and the handle form a cross. The broom is to sweep up and the tray to hold the spirits which it is presumed have been disturbed by the building operations and sometimes effigies made out of straw are employed for a similar purpose. In other cases, tridents are stuck at right angles into walls of houses, for the purpose of impaling evil spirits and thus preventing their entering buildings, while the many-pointed ends of roofs are also useful for a similar purpose. Sometimes a picture of Chang Tai Kung, the god

maker, holding a sword, is painted on walls to scare away demons, and in all conscience, the picture is hideous enough to drive away anything, we should think. Occasionally, in place of his picture, the words "Chang Tai Kung is here," are written, an intimation which it is presumed evil spirits will heed.

This Great Duke Chang is said to have been a mortal and followed the occupation of a fisherman, and he lived —that is if he ever had an existence— something like three thousand years ago. He was different to other fishermen in that he used a straight needle, but the fish were so fascinated that they spitted themselves on it in their eagerness to be caught. One day while plying his calling, he hooked a precious stone and this set him thinking and he came to the conclusion that it meant luck. So it did; anybody is fortunate who finds something valuable, though he looked on it as a talisman. Perhaps it was, for soon after Chang had become the possessor of it, Se Peh, the "Chief of the West" happened along. This worthy had been out hunting when he came across Chang and being impressed with

his appearance invited him to go with him, eventually making him his prime minister. After this, the affairs of Chow, the dynasty which Se Peh founded, flourished but not without bloodshed and it was then that Chang as a god maker deified the thousands of soldiers and others who perished during the wars though we have a suspicion that Chang did not want the spirits of the dead to haunt him; hence the reason of his putting them into the pantheon. Such, however, is the irony of fate that he was not himself deified and consequently there are no idols in the temples to represent him, and no worship is paid him. Nevertheless, as a compromise, the people light their joss sticks from candles burning in temples and it is the fragrance from these which is his reward. He is the patron of fishermen, but appears to be the common property of the masses.

The eight diagrams, mirrors and other charms are affixed to walls while four characters meaning "great peace to the outgoing man" are pasted on doors. In country places where there are wells, a tiger's head with the character wong, "king" either painted or

made of stone is affixed to the wall opposite the well, and on doors of official buildings, temples and memorial halls are to be seen the pictures in variegated and gaudy colors of two worthies called door gods, named Zing Su Pao and Way Su Kong, who were formerly mortals and lived fourteen hundred years ago during the reign of the Emperor Tang Tai Tsung who fancied he was haunted by evil spirits and feeling very bad over it, asked them to protect him. These two worthies were heroes in the wars which had given the throne to the Tang Dynasty and Way Zu Kong was especially skilful with the lance; hence his ability to keep the demons away. The Emperor was so pleased with the watchful care of Zing and Way that he ordered their pictures to be painted on the doors of yamens and this is done up to the present day. Way served his time to a blacksmith and he is worshipped as the patron of blacksmiths.

When a corpse is found in the street, the occupants of the houses in the locality stand a broom upside down in the front doorway to prevent the spirit of the dead man entering

and presumably troubling the inmates, and when a person dies, a clod of earth is placed on the corpse as a sign that he is really dead; were this not done, animals jumping over it might bring it to life again; hence the lump of earth is intended to deceive them into believing that the body has been buried. At his death, his son, wife or other member of the family who will inherit his estate proceeds to the nearest river or creek and "buys water" from the river god with a few cash which are thrown into the river and water is dipped out and it is used to wash the deceased with. A daughter is not supposed to perform this duty, though a daughter-in-law may, for according to etiquette, she mourns less for her own parents than she does for those of her husband.

If a child cannot sleep at night, a charm is prepared and, presto, it works. We give a translation of one:— "Heaven, yellow; earth, yellow; boy cries at night in mother's room. If gentlemen who pass along this road will read this once, the child will sleep one night till dawn. Quick, please, look." Several copies of this were pasted up

so that passers-by would see them. If a person is burnt out, he is considered as bringing ill-luck to others should he enter their house directly after a fire, so to counteract this, in some places, he is not allowed admittance till three days have expired. However, to make sure, a charm is used which will effectually operate against any evil consequences which might ensue. All he has to do is to open an umbrella over his head and allow the occupants of the house to pour water over it, after which he may visit them with impunity.

In case of an epidemic, a charm, not medicines, is necessary, though certain ingredients are mentioned which it is said will effect a cure. The charm is generally on yellow paper and in addition to a lot of rigmarole there is some hieroglyphic, if such it may be called, which usually doesn't mean anything, but is the talisman and the information conveyed is supposed to have been communicated by supernatural means. In one case we know of, the author was said to be a mandarin who while on a visit to Peking fell sick and to all appearances, died,

but as there was some doubt as to whether this was really so, the body was not buried. It was fortunate there was this delay, for the man was only in a trance, and when he revived, he told the people that he had, Mahomet-like, been to Heaven where he had been received by the gods who gave him the prescription which was to work wonders. One of these charms is said to have been issued by the Buddhist pope and it has on it a cabbalistic design which is presumed to be the seal of Chang Tien She, the name by which the succession of Buddhist popes is known. Every year somewhat similar ones are issued during the summer, though they do not all bear the same seal or signature and the one before us is to the following effect, namely that on the 15th day of the 7th moon and till the 15th day of the 9th moon, half of Shanghai will be depopulated, the principal cause being cholera. The poster names certain ingredients of the remedy, but to be efficacious, a person must distribute copies of it; if he circulates one copy he will save himself; ten copies, he will save his whole family, while if his purse permits of

his spreading broadcast one hundred, the people in his ward will not die.

The question arises then, where is the necessity of taking the medicine when such a snowball method of issuing handbills has such potency? Truly, the Chinese are very inconsistent, but we have a strong suspicion that the apothecaries issue these posters in order to increase their incomes. When a person is ordered to take medicine the refuse ingredients are thrown out into the middle of the street for, peradventure, a hundred people will see them and then the remedy will be efficacious, or perhaps a joss or fairy will notice them the result being similar. When a votary goes to a temple and having worshipped the presiding deity, draws a prescription corresponding with the number he shakes out of a spill-holder, he afterwards burns joss sticks in front of the vessel in which are boiling the ingredients named in the prescription.

Another charm we have seen is like the traditional picture of Mephistopheles, with horns, hoofs and tail. This is a Taoist invention and we got it out of a house which was burnt down

so that it does not appear to have possessed any occult virtues. Another we have is bell-shaped and is made of iron and contains the characters for "great peace," while yet another iron one is eight-sided and has on it the figure of a man sitting down with his back against some kind of monster. In one hand which is raised above his head he holds what appears to be a big cube of stone while on the other side there is a tree, but what these mean we have been unable to ascertain. Small children are frequently seen with silver chains fastened with a silver lock round their necks. These locks are talismans against sickness and inferentially, death and are supposed to safeguard the child's vitals. Some infants wear caps like dogs' heads, the idea being to protect the wearers against evil spirits on the prowl to steal their lives, the supposition being that when these malignant spirits see the caps they will mistake the children for dogs and pass them by. For a similar reason, too, children are called cats and dogs so that the demons will think they are animals and not human beings and will then leave them alone. Sometimes

young men have a ring in one ear, and for a similar object. Women, of course, wear earrings, but the demons don't bother about them as they will get them later on; hence the men's rings, and the spirits mistaking the males for females will not molest them. A gruesome form of talisman is the blood charm which is a cash or piece of paper dipped in the blood of a culprit just after he has been beheaded, and it is carried about on their persons as they believe it will keep off evil spirits which are afraid of the blood of a person who has died a violent death. Lime sprinkled over a grave protects the remains inside from the evil spirits.

It would take many pages to give in detail the superstitions of the Chinese, so we must content ourselves with one more illustration. It is a rough translation of a handbill which was issued as a prophecy in connection with a calamity which, however, did not happen :—

"The words of Zing Tah Sien, speaking through Wong Sz. On the 13th day of the 8th moon, during the Ve watch (1 to 3 p.m.) the 360 gods of plague will descend in a storm and no one should be out of doors during those

hours. They should worship Heaven and burn incense, candles and paper sycee and offer fruits, with seven cups of pure water. A man who gives away a copy of this [handbill] will save himself; ten copies will save his family and a hundred a whole village. Kwan Te, (the god of war), has said that seven out of every ten persons will perish. Kwan Yin (the goddess of mercy) will show mercy to all. Those who see this paper and do not circulate it will spit blood and die. In the 8th and 9th moons and up till the 10th moon there will be many deaths; the dogs will not bark and the cocks will not crow. In the third watch of the night monsters will walk on the earth calling to people. Those who hear them must not reply if they wish to avoid trouble. A charm (referred to below) should be placed on each door. The gods of plague are not at rest; there will be disquietude in Shantung; Honan and Hupeh will be visited by great floods and the waters will touch the sky. Paper which has Chinese characters written on it should be gathered up."

There are three composite characters on this document constituting the

charm, each being made of four characters, three of these meaning clouds, three suns and devil. The fourth is different on each combination, one being for horse, another for cow and the third for sheep, and at least 10,000 of these handbills were circulated. The only sensible thing about the handbill was the medical prescription which, however, may or may not have been a remedy.

An effigy made of straw is used to intimidate an unknown person who has committed a theft. It is first exposed with lighted joss-sticks alongside of it, and then needles are run into the eyes and body, so that by this means the thief will similarly suffer. Should the thief return the stolen property, the effigy is taken down and burnt, there and then; if he does not, it is burnt after forty nine days. We have heard of a missionary whose shoes having been stolen he knelt down and prayed, but the thief fearing that he was seeking vengeance upon him, hastily threw the footwear in though the window and decamped.

THE TE ZONG WONG.

The 30th day of the 7th moon is the anniversary of Te Zong Wong, one of the numerous denizens of the Chinese pantheon and the saviour of the spirits in prison and the devils in hell which are let loose at this time. These spirits are released at the Ching Ming festival for fourteen days so that they may visit their living friends and their presence is denoted by the peculiar noise they make. The native idea is hazy on the subject as it well may be seeing that the spirits are only heard during the night time, for their day is our night, and then again, they cannot be heard in the daytime owing

to the noise and bustle. Sometimes the sound comes from the ground and at others it is overhead, but it is our private opinion that the cries are those of migatory birds which pass in the night and as a matter of fact, they are those of snipe, for a friend of ours having heard them recognised them as such. However this may be, another friend was once called by his boy at the witching hour of midnight with "Master, debblo hav come," the locality of their visit being downstairs. The foreigner made an investigation, but the spirits seem to have been scared by his presence and refused to manifest themselves; so he went back to bed. In the Autumn these spirits come again for three days and in smaller numbers, the reason being that many of them lose their way. Perhaps they have something to do with the devil bird called the "nine-headed bird" It always comes at night; it is never seen but only heard and it is said to be the precursor of bad weather.

Te Zong Wong is the King of the under Earth or Hades though he does not seem to take much interest in mundane affairs, for he only opens

THE TE ZONG WONG.

sers, which he wore. Then, somebody came along and wanted them, but he said he only had the one pair, though if the applicant would wait, he could have them. So he dug a hole in the ground and having supplied the man with the article, sat down in it. Whether anybody afterwards re-clothed him we have not heard but he was eventually deified. He might have become a Buddha had he not vowed to rescue all orphan spirits and demons, so consequently he remained "below."

OPENING A SHOP.

When a new Chinese shop is opened there is always a rush of customers for the first few days to make purchases for they reap certain benefits which do not accrue at other times. In consequence of this, the shopkeepers do a roaring trade and the assistants are kept busy from early morning till late at night. Flags, red cloth and lanterns, principally the latter, are very much in evidence, the lamps in front of the shop being covered with red cloth—red being a sign of felicity—while those hanging from the ceiling inside are more or less artistic, being made of different colored beads, pewter or

wood, with various designs on the glass. Some have revolving figures, these being actuated by the current of hot air from the light. Sometimes a band of music is engaged, but when that is not to be had, the shopkeeper may content himself with a graphophone which discourses Chinese music.

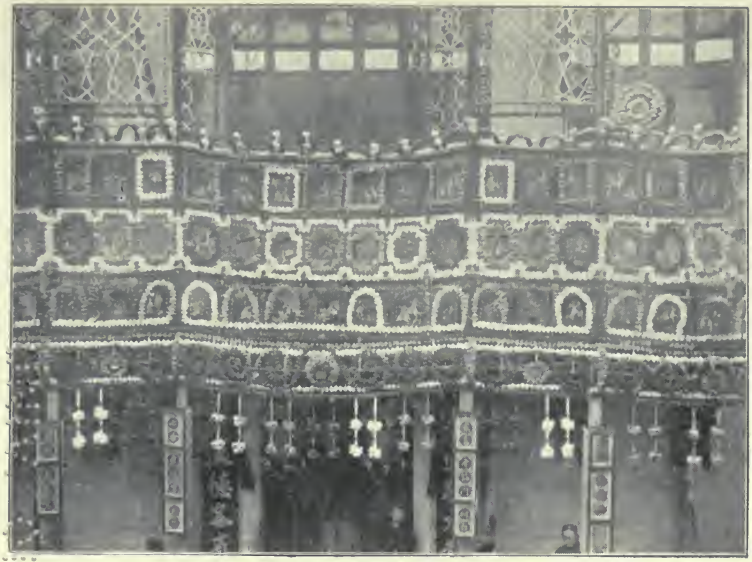
It may be mentioned here that a Chinaman does not decide himself upon the day he will commence his business. That is not in his hands; he has to consult a fortune-teller or almanac, or both. It would never do to open his shop on a day in which warring elements come into contact. For instance, a date which might have against it the characters for wood and fire would be a disastrous day for him, for fire burns wood, but if water is one of the symbols it would be all right because water is innocuous so far as wood is concerned. The day with the first two might suit some people, fire-raisers, for example, while the wood and water combination would probably be a good omen for fire insurance companies, so that the day which is auspicious for one person may be the reverse for somebody else. Of course, only one of the

five elements, which are wood, water, fire, earth and metals, would appear on any one day, the mentioning of two being only an imaginary illustration of what might happen if conflicting constituents—and they are legion—were given in the forecast for the day in question.

There are twelve animals, a dragon included, used interminably in the almanac to designate the year, month, day and two-hour day-periods. Only one animal is mentioned in one day, but the shopkeeper has an animal symbol for the year of his birth and this has to be used in connection with those in the almanac, the combination being unfavorable in the case of the tiger and monkey; hare and fowl; dragon and dog; snake and pig; ox and sheep and horse and rat. Hence a man who was born in the year of the monkey, fowl, dog, pig, sheep or rat must not expect any luck on any set day when the names of the other six animals mentioned above are the symbols for that day, though the same animals otherwise associated denote an auspicious augury. A fortune-teller, if consulted, would possibly refer to the

eight diagrams, but it is not only shopkeepers who depend upon occult aid to determine when to do or not to do something. Weddings, funerals, beginning new occupations, going on a journey and most events in a Chinaman's life are never undertaken without consulting the almanac which consequently plays an important part in guiding those who consult it.

Taking haphazard the day on which the printers commenced to strike off the pages of this book, namely the 8th day of the 9th moon—the almanac had this:—"Wood, ox, hold," meaning that anything connected with wood done on this day will succeed, and the day being governed by the ox star, everything is held fast by it. On this day people may bathe, arrest prisoners, buy cattle, remove and bury coffins and undertake the cure of sicknesses. The almanac also states that "the gods will be with us this day" while "the god of child-bearing will be in the kitchen and in the flour mill." The day, however, is not suitable for silk weaving and worshipping ancestors. Four of the twelve two-hour watches into which the day is



SHOP-OPENING ORNAMENTATION.

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sub-divided, on this day are bad; six are good; and two are only fair. Finally, we are told there is a "certain god who can overcome all evils," while "there are five good gods who are combined."

Though the shopkeeper does not fix the day for opening his shop, he finds the name for it himself. It is not his own name, but some high sounding cognomen Nothing like John Smith & Co. or Jones & Co. but something like "Excelsior," "United Tranquility," "Broad Abundance," "Great Prosperity," and "Eternal Spring." We came across one which had on its signboard "The Heavenly Pig Company."

The mere fact that the shop is newly opened is not in itself sufficient attraction to draw customers, but is due to the shopmen giving good value and something over on the opening days, while the prices are lower than those usually charged. Besides this, the genuineness of the coins tendered are not too rigidly scrutinised; as a matter of fact, the shop people wink at the deception which is played upon them. For instance, a customer will tender a

rolled up red paper parcel as containing one hundred cash, the shopkeeper knowing as well as the customer does that the roll contains a fire cracker with copper cash at each end, and he accepts it without comment. This, however, is only allowed for a very limited time, and such a strange way of doing business is the result of the astuteness of loafers and bad characters, for they know that the shopman does not want to have any disputes on the opening day as this would be unfortunate and tend to damage the reputation of the shop. Hence, for half a day the fraud is permitted, though not afterwards, and the loafers knowing this, confine their operations to the early part of the opening day.

CHU YUAN CHANG AND THE MING TOMB.

THE Ming tombs at Nanking or more properly speaking, tomb contains the remains of Chu Yuan Chang, the founder of the Ming Dynasty which was inaugurated in A.D. 1368 and there is considerable legendary lore in connection with this Emperor, facts and fancies being very much mixed up. Our readers will have to decide for themselves which is which in the following story.

Chu was born some time in the 14th century, the event taking place in a cottage, as his father was a poor laborer, and on the night of his birth, the people observed a strange light in

and on the house, so they thought the place was in flames and hastened to render assistance, but when they got close to it they saw no evidences of fire. Soon after this manifestation Chu was born but for the first seventeen years of his life, nothing much is known about him beyond that during that period, his father and brothers had all died. He was still very poor and applied to the Wong Chiao monastery for work and was taken on as a general servant, one of his duties being to sweep the floors. Seemingly, he was endued with mysterious powers for it is recorded that at his command the idols in the building moved out of their places so as not to hamper him while carrying out his duties. He does not, however, appear to have used his gift for other purposes, for after remaining a month at the monastery, and finding that the monks had no more food to give him, he set out to carve a fortune for himself which he tried to do by telling the fortunes of others, but he was not a success in either case, so after three years he again took up his quarters in his old monastery and it was while he was here that he attracted the

First Emperor of Ming Dynasty.

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notice of Kwo Tsz who had proclaimed himself Prince of Chu Yang and was then in rebellion against Shun Te, the last Emperor of the Yuan Dynasty.

Kwo Tsz induced Chu to give up his humdrum life at the monastery and join him and in his new sphere he seems to have shown considerable ability in his encounters with the Shun Te's troops, and on the death of Kwo he became the leader. There were other leaders whom he had to overcome which he succeeded in doing and by this time he had an immense army so in 1355 he crossed the Yangtsze and laid siege to Nanking which he captured. Then he called himself Duke of Wu and in 1368 he was proclaimed Emperor under the title of Hung Wu and became the founder of the Ming Dynasty. It was in his reign that the bells referred to in a previous chapter were cast.

Before this happened he had to fight other claimants, among them being Chun Liu Liang who also had a large following; consequently numerous fierce and sanguinary battles were fought between the contending parties, but

the lower animals lent their aid in obtaining the kingdom for Chu, so it is not to be wondered at that he was ultimately successful. The most important fight on the water was in the Poyang lake, and it is considered by the Chinese as the most famous naval engagement recorded in their history for it was the one which decided the fate of the empire in favor of Chu Yuan Chang. During the heat of this fight Chu at first got the worst of it; his war vessels were disabled by shots from Chun Liu Liang's guns, and his own was found to be in a sinking condition.

At this juncture a great storm arose and Chu's vessel drifted helplessly over the lake, at which Chun was in high glee for he thought Chu would fall an easy prey to him, but he did not, for a turtle, some thirty feet in diameter, rose from beneath the water, and turning its back towards the enemy's fleet, acted as a shield to Chu's boat. This gave those on board time to repair their damaged rudder, and after drifting upwards of thirty le, Chu was able to renew the fight which was ultimately decided in his favor. A

STONE IMAGES, MING TOMB.

sailor said that the creature that was assisting them was a turtle, but Chu reproved him, telling him it was a god who had come in that form to help him. When Chu obtained the throne, he rewarded the turtle for its timely aid and deified it, erecting the Lao Yeh Miao at the entrance of the Poyang lake to its honor.

A previous battle with Chun had disastrous results for Chu who appears to have considered the Poyang lake and its vicinity a strategic point from which to conduct his warlike operations. Hence he fortified the entrance of the lake on the western side, and at the present day the remains of his fort and trenches are still to be seen, while at low water, the natives say cannon balls and bullets made of clay are occasionally found after being washed out of the bank by the action of the current during the summer months. It was here that Chu came so signally to grief, for Chun attacked him with great impetuosity and overwhelming numbers, capturing the fort on the night of the fifteenth day of the eighth moon. Chu was completely routed and surrounded, when a trusted partizan

named Han, who had been appointed by Chu to hold ministerial office under him when he should attain the empire, came to his master's rescue. Chu was dressed in his robes of state and therefore was very conspicuous among his few remaining followers, so the faithful Han suggested that they should change clothes with each other, and thus draw off the attention of the enemy, and that as he, Han, was a good swimmer, he would jump into the river, for he said he could remain under water seven days without injury, and thus his master would be able to escape during the excitement. Chu at first refused, but afterwards consented, and Han having drawn the attention of the enemy to himself, jumped into the water, where he sank like a stone, for he could not swim at all, and while Chun's men were trying to fish him out under the impression that he was Chu, the latter mounted a swift white horse and galloped off as fast as possible. As for Han, he perished in his attempt to save his master, for he had fabricated the story of his expertness as a swimmer in order to induce Chu to change clothes with him.

STONE IMAGES, MING TOMB.

When Chu got to the borders of the province in the district of Tur An, he found the country occupied by his enemies and was consequently unable to proceed. When he discovered this, he immediately turned his horse back, and the spot where this occurred is called the Mah Why Ling, or "Horse Return Pass." Chu next went southward and again found Chun's troops and as a last resource he made for the Yang-tsze, thinking to be able to find a ferry and so get across to the opposite side and escape. He reached a place called Kwong Pi Chah, five le above Kiukiang, but there were no boats to be had. Chu's enemies were now on three sides of him and if he lingered, he would surely be captured and put to death, so he had either to swim the river with his horse or be taken A strong south east gale was raging at the time and the water was very rough; in fact, the winds were wild and the waves were high, and in consequence of this, the horse's strength began to fail so that by the time the middle of the river was reached, the gallant steed was thoroughly exhausted, and not being able to keep its head above water was drowned.

Chu clung to the dead animal which floated and Heaven favoring him he was drifted by the wind towards the opposite shore where he landed. Having again collected an army, he returned and fought Chun and this time was the conqueror, and after he became Emperor, he deified his horse which had died in his service, and erected the White Horse Temple on the spot where it had plunged into the foaming waters of the Yangtsze. At this temple at the present day, the military officers of the district offer sacrifices during the spring and autumn festivals. There are other white horse temples in different places, though we do not know whether they all refer to the same history.

After Chu was firmly seated on the throne, he enlarged Nanking and enclosed it in a wall which was twenty one miles round, and to make the foundations firm, he went to a notable who possessed a chu pao pun, or talismanic urn and asked him to lend it to him as he wanted to use it, he said, in building the wall. The owner was willing to assist the Emperor, but wanted to know when the talisman would be re-

STONE IMAGES, MING TOMB.

turned. "Oh" said the Emperor, "when the drums beat the fifth watch," but he craftily gave orders that this watch should never again be beaten in the ordinary way, that is, one distinct tap for each watch, but instead, in the fifth watch the last two taps were to be struck with an almost imperceptible interval between them. Thus the Emperor saved his word and retained the talisman which he buried under the wall and so added to its stability. At the present day the taps on the drums are still sounded as Chu had directed.

It was an old belief that to make a wall secure, a number of people had to be buried under the foundations and in 1866 there was considerable excitement in Shanghai among the Chinese, it having been stated that the foreigners were burying natives under the foundations of Trinity Cathedral for this purpose, the men being first drowned in the pond which then existed in the Cathedral compound. Somebody suggested that it be drained to prove the fallacy of this statement, but another resident opposed the idea on the plea that if at some time or other a man had been drowned in it and

the remains were found, the Chinese would consider their belief confirmed. Fortunately his advice was taken for later on the skeleton of a Chinaman who had, it appears, drowned himself, was found in the pond. When the Great Wall of China was built, the Emperor Shih Wang Te wanted to bury ten thousand men under it, but according to a legend he was satisfied with one man who was named Wan, "wan" being the same sound as the character meaning ten thousand. A chu pao pun, or "precious collecting basin," it seems, served a similar purpose but is used at the present day to burn incense in and popular belief has it that anything consumed in it is immediately increased a hundredfold.

Towards the end of his reign, Chu decided where his last resting place should be, so he fixed upon a spot some two miles outside Nanking where there is a hill. He reigned thirty one years and died in 1399 and the funeral obsequies were of the most elaborate character. His coffin which was slung in gold chains was not removed from the city till some time after his death and then it was fully a year before

FRONTAGE MING TOMB, NANKING.

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the ceremonies were over, the most devious course to the grave being adopted so as to mislead the spirits of those he had slain and thus prevent their finding the body. It was to propitiate these spirits that Chu ordained three festivals a year so that they could be fed and clothed, and these have been kept up to the present day.

Between the palace and the final resting place is a structure having several archways, and the coffin was taken into one archway and left there, then, after an interval, it was carried into the next, and so on till it had gone through all of them. Then there is a double row of figures of lions, horses, tigers, elephants and camels, in the order of their value in Chinese estimation, the most prized being nearest the grave and some of them, all of which are made out of stone in single blocks, probably weigh about fifty tons each so it is a puzzle how they were transported there. Some are standing up and others squatting, while at the left end of the row are figures of warriors, priests and officials and two pillars. A short distance from the rows, at the upper end, is a

building which contains a fine paifang or tablet in honor of Chu, and covered with characters, but some foreign vandals have very much defaced it with the names of their ships and of themselves. In front of the grave there is a solid building except that there is a tunnel through it which has been called the echo tunnel, the voice being carried along the walls. The hill is about a hundred feet high, but popular belief has it that there are more than twenty tombs, only one of which is really occupied, the idea being to mystify robbers should they attempt to plunder the grave of the enormous amount of valuables it is said to contain. A similar story is told of the Emperor Ye's final resting place.

CHINESE LEFT-HANDEDNESS.

We call the Chinese "a left-handed race," and have good reason for doing so, though from a Chinaman's point of view it is the foreigners who do things the wrong way. "How fashun," said a native to a foreigner, "suppose Chinaman do something left hand, foreign man do right hand." If the Westerner had been speaking, he certainly would have said "What the foreigner does with his right hand the native does with his left." During our residence in China we have come across a number of illustrations of this left-handedness and now give a few of them for the benefit of our readers.

When a native boatman is asked the direction of the wind he says it is west north. To a Chinaman, the left is superior to the right, and when he invites a guest, he gives him the seat of honor, which is on the left side of the host, while the off-side of a Chinaman's pony is the left side, because he mounts from the right. Of course, everybody knows the Chinese write in perpendicular lines, the lines starting from the right side; the end of the book is what foreigners consider the beginning, while the edges of the self-same book are not planed when the bookbinder puts the leaves together, but the back is. In the case of wearing queues, we should consider it a disgrace under similar circumstances, because it was imposed upon the people to show that they were a conquered race and was rigorously enforced by the conquerors, but the Chinese now think differently and take the wearing of the queue as an honor. Foreigners make speeches after dinner, but the natives deliver their's first, and the dinner comes next, an advantage, we think, for post-prandial orations are not always words of wisdom or priceless pearls,

especially after the champagne has freely flowed. Here then, the foreigner can take a leaf out of the Chinaman's book. Dessert comes before the meat and they warm their wine instead of keeping it cool.

A father does not necessarily ennoble his descendants, but the good deeds of sons are the means of conferring rank and honors upon parents, grand-parents and even remoter ancestors. When employing man-power machinery, the natives invariably rotate the wheels in the opposite direction to which the hands of the clock move, and a Chinese junk turns on her stern, instead of on her stem. If a man accidentally tears his coat, his tailor puts a patch on the outer side of the garment, and while doing so, directs the needle outwards and upwards with the back of his hand downwards. If he is wearing several jackets, he usually has the longer ones inside and the shorter outside, so that anyone at a glance can see how many he has on. If he loses his parents he puts on mourning, which in his case is white instead of black, while for more distant relatives it is blue though

it may be mentioned here that black is, under certain circumstances, worn as a sign of mourning; for instance, on the anniversary of the death of a deified emperor, the officials don black clothes during the time they are worshipping the spirit of the deceased. On some other occasions black is also worn as a sign of mourning, and during an eclipse, the josses are taken out of the city temple and clothed in black. In explanation of this it may be mentioned that the Chinese recognise five primary colors. Black has a lower value than red, yellow or azure, the latter including green and blue, but is higher than white; hence a person wearing black means that he is humbling himself. Josses and mandarins wear black during eclipses to show their humility before the sun or moon-devouring monster so that it may the more willingly relent. When a Chinese erects a tombstone to the deceased—who may have been presented with a coffin while alive as evidence of goodwill—he puts it at the foot instead of at the head of the grave mound and in the funeral procession the real mourners precede the coffin though the hired ones follow it. In-

stead of a family vault, the Chinaman has a family mound.

Boys, spinning tops, wind the string round the opposite way to which foreign boys do, the tops themselves being big at the bottom and small above, and when playing shuttlecock, employ their feet instead of their hands, no bats being used, and when repeating their lessons to their teacher, the pupils turn their backs instead of their faces towards him. Small boys order the men about and the latter take this as a matter of course. In some cases, a native boatman rows with his feet and steers with his hand and a polite tradesman coming into one's house, takes off his shoes and keeps his headgear on though this custom also obtains among most Easterns. A Chinaman dusts his shoes with his handkerchief—he does not use it for the same purpose as we do; he buttons his coat at the right side, and when two men are fighting, it is the weaker who is pulled away by the crowd. The compass is called "the southern pointing needle" or "chariot" because the negative pole is used, while a native's name is given backwards. For instance,

Mr. Tong Ah Fu is known as Mr. Tong, that is when he *is* known by that name, for Mr. Tong frequently has some other name altogether different. Prefect Chang becomes Chang Prefect, in Chinese. The receiver of a letter which is sent through the native post office pays the postage, and not the sender; magistrates depend more upon the evidence of the defendant for a conviction, than they do upon that of the complainant, and the signature of a witness to a contract is of more importance than that of the principal. Signboards hang up and down in front of shops, instead of crossways. A farmer builds a shed to protect the buffalo while raising water by means of an endless chain pump, while he, himself, toils in the hot sun without any covering when at work on a similar pump. Builders put the roofs on houses before the walls are up; this is no miracle, and we will explain the apparent impossibility for the benefit of our readers. The Chinese consider the walls simply as partitions, and, in nearly all cases, such is the fact, for the natives have not improved much on the tent, the original design of the

dwellings of their ancestors. Tents, of course, have posts along the sides of them on which the roof rests. Consequently the modern Chinese house has posts too, the spaces between them being filled with bricks, which will not support the roof, for the walls are hollow.

If Chinese pictures convey any idea of what the beauty of the human form divine is from the native standpoint, then a hollow bust and round shoulders are the acme of perfection in women, the reverse of our notions on the subject. A native shakes hands with himself when he meets a friend, in so far that he closes both his hands and puts them together, and the women dress much the same as the men, putting the divided skirt movement entirely into the shade. A Chinaman wears his hair down his back, and tries to keep it off his face as much as possible, and he is not allowed to cultivate a moustache and whiskers till he is a grandfather, though this does not apply to all parts of the empire. A band of music—save the mark—is engaged for a funeral, the music being similar to that used at weddings which usually take place at

night, instead of during the day, the bride, weeping, going to the house of her intended in a closed chair, and the bridesmaid is an old woman. Men, when singing, think it is the superlative degree of perfection to be able to imitate a woman's voice, but to foreigners, their singing sounds like a cat's serenade on the tiles on a moonlight night. When an official or criminal is sentenced to death, he thanks the emperor for the favor.

Foreigners think it a pleasure to be in the company of ladies in public, whereas with Chinamen it is quite different; being such superior creatures, themselves, they consider it beneath them to be seen in public with their wives who cramp their feet, while foreign ladies compress their waists, though in this instance the Chinese lady is probably doing herself less injury than her foreign sister does in tight-lacing. When a man falls down in a fit, the bystanders make no effort to revive him, but wait till he comes round of his own accord for in this case they fancy that the afflicted man's spirit has gone out for a stroll, leaving the body without a tenant, so that if they

moved it, the spirit on returning to its home, might not be able to find it, and then the man would die. They say, however, that there are always lots of wandering homeless spirits about, and sometimes the spirit of a goat, or pig, or other animal, finding an unoccupied body, takes possession of it till the rightful tenant returns and as a proof of this, does not some sound proceed from the throat of the fallen man, and is not this, they ask, the usurping spirit expressing its satisfaction at having obtained even a temporary residence ? An instance once came under our notice of a woman in a fit. Two men were standing over her, one of them had his hand over her mouth and the other had his on her nostrils to keep them closed. They thought they were doing the right thing, for they were keeping the usurping spirit in the woman till her own proper spirit returned. The people coax the wandering spirit to remain till possession is claimed by the owner, by putting grass into the insensible man's mouth to feed the interloper and as soon as the rightful occupant claims possession, the man gets up and goes about his business, and the temporary

tenant is again a homeless wanderer.

A military officer wears the plume in his hat behind and pointing downwards, while his foreign brother wears his in front of his busby and pointing upwards. Of course, we all know that a cow's tail hangs down except when the animal is a tantrum and that most birds have their tails pointing downwards too, so perhaps the Chinaman has some warrant for wearing his feathers the way he does. We have seen the crew of a mandarin gunboat put their scabbards on their bayonets, instead of their bayonets into the scabbards, the former being fixtures to their guns and the latter drawn from their belts. Instead of ramming the powder down the barrel of their guns, they strike the butt of their muzzle-loading weapons on the ground, and do not use wadding. Oil and some liquids are carried in baskets in China and are sold by weight; live fowls, ducks, geese, etc. are also sold by weight, feathers and all, so that the purchaser does not get as much for his money as he ought to.

A Chinaman enjoying his pipe eats or drinks smoke, but to eat vinegar

shows the person who does so is suffering from an attack of the green-eyed monster, jealousy. His heart, according to Chinese anatomists, is in the pit of his stomach so that of a dishonest man it is said that his heart is not in the middle. A carpenter uses a black instead of a white line for marking with. It is said that the emperor pays his doctors when he is well, and stops their salaries when he is ill, so that it is to the advantage of the medicoes to keep their imperial master in good health. When a Celestial wishes to state that a thing is correct, he usually employs the negative form and says it is not wrong. He wears his collar outside his coat, his cuffs outside his sleeves, and his stockings outside his pants and puts things up his sleeve instead of into his pocket. With us, only women carry fans about with them, but in China the men do so also. A Chinese watchman, on the principle, apparently, that prevention is better than cure, beats a gong at night to let the thieves know where he is, instead of trying to catch them. When counting on their fingers, they commence backwards and begin with

the little finger and when beckoning to a person the fingers are turned downwards instead of upwards. Saucers are placed on the cups instead of the cups in the saucers. Grave clothes are put on a person before instead of after he is dead.

A Chinaman ties his hat on with the straps behind his head instead of under his chin, while the musician has the string of his bow underneath the strings of his fiddle, and the footlights in a theatre are overhead instead of below. When washing his face, he moves his head and keeps his hands stationary. Bells are used in temples to call the attention of the gods, instead of the worshippers and are struck from the outside; instead of a metal clapper, a wooden pounder swinging at right angles to the bell is used. A Chinese Dutch oven has the fire inside and the cakes outside, at the bottom. When a person is troubled with boils or other eruptions, the doctor does his best to drive them in instead of out; hence a plaster is stuck over the boil to keep it in and when a man gets a piece of dirt in his eye, his friend gently breathes into the optic instead of

blowing vigorously into it. In sweeping, the native pushes the broom before him, instead of pulling it after him. Finally, mole crickets fly in China and there are wild ducks, called summer ducks, which live in trees, and sometimes make their nests in the chimneys of foreign houses during the summer months. This is not a *canard*, although it refers to ducks.

With regard to a Chinaman's name, he has as many as six or perhaps more during his lifetime. For instance, he has a milk name; a school name; a familiar name; his examination name and his official name, while the name of his shop or business is altogether different to any of these.

As an instance of a wandering spirit occupying a momentarily tenantless body, it is said of Tieh Kwai Lè, one of the eight Taoist immortals, that he visited Heaven on one occasion and left his body on earth in charge of a student, but just before he returned, the student having heard that his father was dead, left the body to take care of itself whereupon a tiger came along and devoured it, and when the spirit came back, all it found was a useless

skeleton, but looking around it espied the corpse of a beggar, and any home being better than none, it entered it, though unfortunately during life the beggar had been lame, so the new incarnation had to walk with an iron staff; hence the name Tieh Kwai Le, meaning the "iron staff Le" and he is depicted in pictures as leaning upon one.

With regard to the compass, it is said to have been invented in the 27th century B.C. when the Emperor Whang Te was attacked by Che Yew on the plains of Chen Low. A dense fog came on and the emperor and his troops lost their way, but one of his staff improvised an instrument which pointed to the South. Hence the compass.

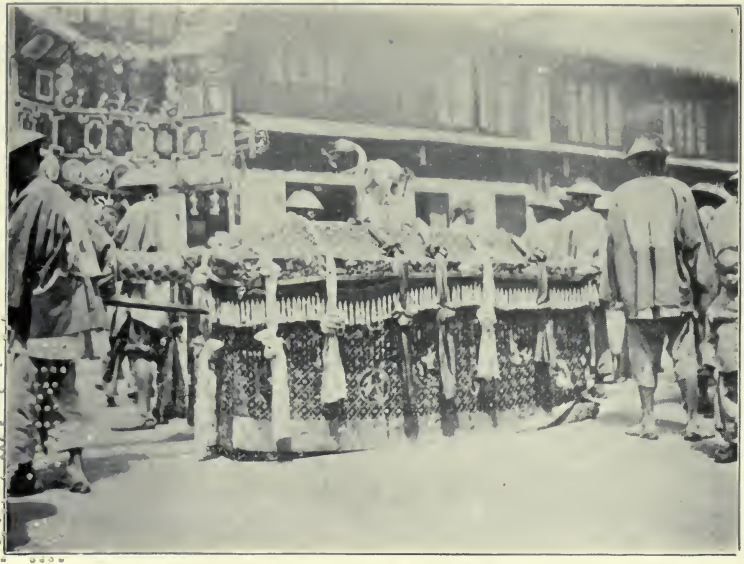
Red is occasionally used in connection with a dead person; for instance, if the deceased is over sixty years of age, red lanterns are hung up outside the house, red candles are burnt and red cloth is tied on the bed, but when the coffin arrives these are removed and white candles and white lanterns are substituted.

CHINESE FUNERAL PROCESSION.

When a Chinaman dies his relations make his funeral as grand as possible so that the spirits in the unseen world may think the dead man is of some importance, and thus induce them to pay him proper respect. Hired mourners are each given a piece of white cloth as a badge of mourning, a similar gift being made to all who are invited to the funeral, while the family put on sackcloth; the closer the relationship, the coarser the sacking. The corpse is dressed in several suits of its best clothing, and a lucky day is appointed by a geomancer for the removal of the "longevity boards" or

coffin to some other place, though not necessarily for immediate interment.

The eldest son or nearest relative closes the coffin, a precaution, adopted apparently to prevent it being said that the deceased had met with foul play, because it might happen that a son being hard pressed for money, or other cause, would in the event of the coffin being closed by somebody else, make demands upon the purse of the latter, under the plea that he had caused the death of the deceased. The coffin is covered with a scarlet pall at the corners of which are imitation bats in black velvet, while in the centre is the character for "longevity," the bats having the same signification, for they are emblems of it. Poor people frequently use a foreign red blanket, but when the emperor specially desires to show honor to the deceased, he sends a pall embroidered with Buddhistic prayers. A paper stork with white body and green legs is placed on top of the coffin to convey the spirit of the departed to the realms beyond and two men go ahead carrying leafy bamboos on which flutter white streamers, for the spirits of the dead



COFFIN CATAFALQUE.

dearly love a bamboo grove, and the two bamboos are supposed to induce that of the deceased to remain in the procession. Other men have strings of paper sycee to tempt the wandering evil spirits and draw their attention so that they may not molest the dead man's soul which is supposed to be following the coffin, and it is dropped piece by piece. Then come two tall bamboo and paper figures which scare away malignant spirits that might otherwise interfere with the comfort of the deceased.

Behind these, are men beating gongs at intervals and others bearing square-shaped, white painted boards on which are inscribed in blue, black or gold, the name and titles of the deceased—in many cases a myth—the dead man never having had any such distinctions in his life; not that that matters, for the spirits are not supposed to know this and the fiction adds to the importance of the defunct. The Taoists, however, sell corresponding spirit-world ranks and offices which the deceased is presumed to have obtained and the boards form part of the ordinary stock-in-trade of the undertaker. At

intervals, bombs are fired in sets of three, that being the number of guns in a mandarin salute, and there are a couple of white paper lanterns having on them in blue characters the name of the deceased and these lanterns are supposed to be lighted to show him the way, but, as the funeral procession takes place in broad daylight, the undertaker saves the candles.

At a rich man's funeral an immense host joins the procession, among them being men gorgeously dressed and representing soldiers of olden times and they carry pewter imitations of ancient weapons. Stands containing the portrait of the deceased, his spirit tablet and other things are also borne by bearers, while richly ornamented and heavily flounced "myriad-name umbrellas" on which are pasted or worked the names of the donors, and other umbrellas in satin and silk, with elaborate needlework designs, are found in the procession, as are ornate scrolls which have been presented by admiring friends. Old men, who have been the recipients of the bounty of the deceased are also in evidence and they carry lighted joss sticks in their hands. Then,

there are numerous friends in official robes, the ranks and buttons they possess having been purchased but do not confer any substantive status. There are Buddhist and Taoist priests playing on musical instruments, while just in front of the coffin is a screened-off frame inside of which are some of the family of the deceased, though the eldest son, who with the others, wears heavy mourning and a cap made of course sacking, is usually outside and is supposed to be so overcome with grief that he is quite unable to walk without support; hence two men take him by the arms and lead him. Occasionally he stops and kneeling on the ground on a mat placed at his disposal, bows his head to the deceased. In rear of the coffin come the hired mourners and friends in chairs, but at Shanghai, carriages, wheelbarrows and jinricshas are also brought into requisition and the hired mourners are women who wear unbleached cotton cloth round their heads and they shed crocodile tears at the loss they are supposed to have sustained.

A geomancer decides the route the procession shall take, and we have

known of cases where the cortege has turned down an alleyway, and then come into the main street again a little further on, because the fung-shui of that part of the street which had not been traversed was unfavorable. Along the line of march sacrificial tables are placed by friends in the street with food, incense and lighted candles upon them for the benefit of the spirit of the deceased, and as these tables are reached the chief mourner prostrates himself in front of them.

There is no solemnity in the proceedings at a Chinese funeral, and the bystanders laugh and joke, knowing as they do the hollowness of the whole thing. According to the wealth of the family so is the ostentation, as many as twenty to thirty coolies being engaged to carry the coffin and all the time they are walking they call out "Ah, ho," as all coolies do when shouldering burdens. Many people who cannot really afford it, go to great expense to give their dead a good going away, and sell or mortgage land and houses for that purpose, thus crippling themselves for years to come, and perhaps never getting their affairs straight again, but the dead must be

TEMPORARY FUNERAL GATEWAY.

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propitiated; hence the lavish expenditure. The Chinese, however, are not alone in this respect for many Westerners act similarly and get into debt in consequence.

After death, a man is said to have gone into the chang yeh or "long night" though there are other expressions, the Chinese not liking to use the word "death." On his coffin, when not buried, are fastened at certain seasons strings of straw colored paper cut out in the shape of cash and tied round the middle with red paper and when there is a grave mound a stick is stuck in the top of it and similar paper fastened to it for the use of the spirit of the deceased.

When a man dies, his people sometimes paste a notice up, outside the house, with four characters on it which mean in effect "Please excuse us as we are unable to meet or accompany friends in a proper manner." The active mourning period lasts forty nine days, services being held every seventh day during which, if the mourning is for father or mother, the son does not shave but wears hemp in his queue, though this is afterwards changed for

white cotton. In the case of the death of an emperor, the Book of Rites provides that the officials must wear mourning for three years, actually twenty seven months, during which time they may not shave, though nothing is said about their having their hair cut, and they must use blue ink on their seals of office, but the period of mourning seems to vary. Officials must wear white bottons on their caps; scholars blue and the rest of the people black. On the death of the emperor, last year, the following outline proclamation was issued:—

Plain clothes for twenty seven days.

No marriages to take place within one hundred days for officials and one month for ordinary people.

No music within one year for officials and one hundred days for ordinary people.

No shaving for one hundred days.

All scrolls, lanterns, documents, letters, cards, etc., must be in white or blue only.

All constables must wear a piece of white cloth three inches wide for twenty seven days on their left sleeve for one hundred days.

CHINESE PRIESTS.

THE Chinese do not want to see Buddhist priests and brooms on New Year's Day, as the former, being bald-headed, are typical of baldness of fortune, while the latter sweep away good luck. Hence, on China New Year's Day, the priests are conspicuously absent in the streets. At other times, a few may be met with who are not shaven, but allow their hair to grow and they wear a metal band like a coronet on their heads to keep it down, this mode being adopted to show that they are under a vow, though there is a law forbidding their taking such vows, but nobody seems to care much wheth-

er they are shaven or not. These vows are sometimes assumed for a consideration, principally on behalf of women who spend vast sums of money which they give these votaries to get the souls of their husbands or relatives out of Hades and with this object in view, the priests are confined in a temple where they are supposed to remain for two or three years, and for this service they are well paid. In one case we know of, the priest received twelve hundred dollars and in another, three thousand taels, this latter sum being paid by the widow of an official who while alive had a bad reputation; hence the term of imprisonment of his spirit was presumed to be a long one and more difficulty would be experienced in getting it out. Anyhow, the time the priest served in his prison would be so much off the sentence of the spirit of the deceased.

When a priest is desirous of storing up merit for himself and helping the funds of his temple at the same time, he is shut up in a room with many padlocks on the door, and till all these have been removed, he cannot get out, so that people wishing to accumulate

BUDDHIST PRIESTS.

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merit for themselves buy them and take them away, and thus with each purchase, the priest is one lock nearer liberty. When he comes out he is considered as having added to his sanctity and his services are considerably more in request than they were before he submitted to his voluntary confinement. We have seen a number of these merit-accumulating priests and from their personal appearance we should say their restraint agreed with them. Their cells are usually well lighted and have a back yard in which they can take exercise, while there is a hole in the wall through which they can be seen and talked to and through which their food is passed. We have our doubts, however, as to the statement that they never come out till the time of their vow has expired, the more so, as there is usually a back door which is not fastened with locks.

The priests, who have distinctions of abbots, deans, ordinary priests and novices are under special Government laws, one of which forbids a son joining the fraternity unless he has brothers or other relations to support his parents, though the latter sometimes sell their chil-

dren to monasteries, or give them free in response to some vow they may have made. If an applicant disobeys the law with regard to getting others to maintain his family he is liable to be cangued and then sent back to his home, while the abbot of the temple may also be punished for having received him. After a novice has served his probation, he gradually rises to the rank of a full-fledged priest and in evidence of this, his shaven pate shows scars in rows of three each, which extend across the top of his head, backwards from his brow and they have been made with burning incense composed of saltpetre and powdered sandalwood, the ceremony being gone through in some temple which is under imperial patronage. The priest remains on his knees all the time and he must not wince; if he does, he is not considered worthy, though the tears run down his cheeks from the torture he endures. The first grade entitles him to one row, and as he advances he receives more, the most frequently noticed number being twelve scars in four rows, though occasionally a priest may be met with who has eighteen. It is said that those on the

head are in commemoration of the light which shone from the head of Buddha, but it is a more commonly accepted belief that the three burns represent the Indian trinity of Brahma, Siva and Vishnu, —the Creator, Destroyer and Saviour. Occasionally the marks are made on the body. When a man becomes a priest, he surrenders his name and gives up father, mother, relatives and the world and receives a cognomen which is not a name at all. Hence, it would be a breach of etiquette to enquire of a priest what his surname is, because he has none, though it would be quite correct to ask him what his designation is. One abbot we knew was called Ven Shing or "Literary Star." He was a jolly priest and so affable that he gave us two of the idols in his temple—he wouldn't think of payment for he said he had many more of the same kind, so that one less didn't matter. He was a bit of a painter and showed us with evident delight some of his pictures but we strongly suspect that he had been a pirate or something of the kind in his younger days, for he had had one of his ears cut off. He was, like a good many more of his cloth, an

opium smoker, a habit he said he had taken to when he was ill, and we saw him at his evening meal indulging in what looked suspiciously like pork, though meats of all kinds are forbidden as food for priests. Their other vows include obedience, teetotalism and celibacy, though there are some Buddhist priests who do marry.

We met another priest at old Ching Pu and were rather surprised to hear him say in English "Good morning." He told us, still speaking English, that he had been many years ago in charge of the pumping house at the Old Dock at Shanghai and was afterwards employed by some officials and made voyages to Manila, India, and Germany. Then he returned to Shanghai, married and went into business for himself. His venture was not a success and he failed, so he cut off his queue and became a priest.

Buddhist priests are called "Ho Shang"– in the Shanghai dialect "O Zung,"—the name being probably a transliteration of a Sanskrit word, but they are nicknamed "O-me-toe-fu," from their frequent repetition of the name "Amita Buddha," their pronun-

ciation of this being as near as they can get to it. The Cantonese designation of a priest is "a hungry demon after beauty." There is a popular common saying "O Zung, Taotsze, yah le mong," which means "Buddhist and Taoist priests are busy at night," because it is principally at night that they are engaged for private celebrations, and their abbot charges a round sum for chanting the litanies for the dead or for other purposes, but he pays the priests according to tariff. Chinese ideas, however, are so confused on religious matters that they engage both Buddhist and Taoist priests to officiate at the same time, and the ceremonies are accompanied by music, the Taoists adding some hocus pocus to exorcise or control the demons which may trouble the living or the dead. Finely carved and heavily gilt screens and other paraphernalia make the ceremonies more effective, the Buddhist share in the proceedings being called "joss pidgin" and that of the Taoists "debblo pidgin."

The every day dress of a higher rank Buddhist priest is a yellow robe, though blue, grey and brown are also

in evidence during celebrations, while on such occasions, the full-blown priests wear a kah soh or broad sash of a brown or a pink color and it passes over the left shoulder and under the right arm, being fastened at the shoulder with a hook and ring. The following story is presumed to account for its origin :—

There was once an empress who was a fiend in human shape and she detested the priests, while the emperor, her husband, was devoted to them. One day, the empress pretended to have changed her views and told her husband that she would make the priests some cakes and asked him to distribute them. Priests are not supposed to eat meat, but the empress hid dog's flesh in the pâtés. The abbot was aware of her intentions, so he, too, made some, but without meat, and gave them to the priests, telling them to eat his, instead, and when the emperor handed them those from the empress they were to put them up their sleeves. They did as directed and after the emperor had left, threw away the dog's flesh cakes, but part of each robe having been defiled by contact with the meat, it was torn off

and thrown away, and the sash at the present day represents that piece of the robe which was discarded after the priests had obeyed their abbot's injunction.

At the temple celebrations, sometimes hundreds of priests, acolytes and votaries take part, and they are called together by beat of drum. Then, they file in and take up their positions, the master of ceremonies placing himself in front of a mu yu or wooden fish —though it only represents the head— which he strikes at intervals, sometimes rapidly and at others slowly. Another priest, who corresponds with a band conductor, tinkles a small bell to denote variations in the intoning which is part of the programme though the celebrants do not know what they are saying, the prayers being simply the Chinese transliteration of the sounds of the Sanskrit originals; hence they repeat like parrots. Then, at another stage, the priests form a procession which winds backwards and forwards so that as many as six lines may be seen at one time, this sinuous formation, of course, being necessary owing to the limited space inside the

temple, and votaries, including nuns and women with dishevelled hair sometimes take part in the procession. At certain stages, the priests all kow tow or bow the head, and are provided with hassocks to kneel on. The abbot himself makes more extended genuflections and as he occupies a more exalted position in the ranks of the priests he wears a mitre and grander robes and has an attendant to wait upon him, one of his duties being to spread a pall over the abbot's hassock. The abbot kow tows by himself and in front of the temple idol, the others usually occupying positions to the right and left and also behind him and the conclusion of these functions is announced by the master of ceremonies giving a loud tap on the fish head, whereupon the priests divest themselves of their kah sohs, fold them up and leave the temple. When a priest dies his remains are cremated.

With regard to the mu yu, it is said to have been placed in temples to commemorate an incident in the life of Fah Shien who brought the sacred Buddhistic writings from India where he had studied for many years. On his

way back, he came to a mighty river which he was unable to cross, there being no boats on it, but while he was cogitating as to how he could continue his journey, a fish came to the bank and told him to get on its head. This, Fah Shien did, whereupon the fish took him over to the opposite side where he landed; hence, the mu yu in remembrance of this welcome aid. This may be so, but the fish was an emblem well-known in India and was the symbol of Vishnu and common among ancient nations. In the courtyard at the back of the main building there is a whole fish made of wood, and it hangs in a frame by the head and tail, and on certain occasions it is struck like bells are.

Taoist priests may marry and they do not shave their heads. The supreme head of the Buddhists is the Dalai Lama who lives in Thibet; that of the Taoists is descended from Chang Tao Ling, who searched for the elixir of immortality and conquered demons, the wind and thunder and went to Heaven. His successors have all been called Chang Tien She, the present one being the seventieth, and he lives in the Kiangse

province. Taoist priests exorc ise and control evil spirits and deal in charms and incantations.

A CHINESE SUBURB.

All Chinese cities have suburbs which are more or less alike, some, perhaps, being filthier than others, but the ordinary native seems to thrive on dirt and filth which have no terrors for him; if he dies, he dies, and that is all about it, for he knows his relatives will do their best to give him, what a friend irreverently called "a good send-off."

The suburbs are occupied by shops and huxters but the latter are on the outskirts and move from place to place to find a living. On arriving at these outskirts, the first object to arrest our attention is a stall, and there are lots of them as we advance. That under notice

contains a tresselled table on which are neatly piled up a large number of blocked-out felt caps. They are nice and warm in winter as a friend of ours found out for while up country, he purchased one similar to these in the stall before us. However, when he took it off, there was a dirty black mark on his forehead, for the dye had come out. These caps are in different colors, some dark brown, others grey and all bound with black or gold thread braid. The master of the stall is inviting customers and dilating, no doubt, on the beauty and durability of his goods though he does not appear to do much of a business.

Here is the stall of a seller of peanuts or chang sun ko, that is "long life fruit," but one would think such a slender stock-in-trade would not go far towards providing a livelihood for the man who is in charge of it for his outfit consists only of two round baskets, covered with circular trays on which some few catties of roasted peanuts are placed. His stock, however, has this advantage; it does not spoil like that of the next man to him who sells chestnuts, bananas, oranges, pears, apples

STALL IN CHINESE CITY SUBURB.

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and other fruit. This individual has his goods displayed on rising shelves which are backed by foreign dishes and plates of a most heterogeneous description, no two being alike in pattern or color. These plates and dishes stand on their edges; they are not used to hold the fruit but are purely ornamental. Among his other decorations are pieces of red paper about a foot square but with the corners turned in and meeting in the middle of the square, and here and there among the fruit are little pieces of wood doing duty for labels on which the prices are marked. The fruiterer is of an economical turn of mind for he cuts out all the bad parts so that some of the oranges and other fruit have been reduced to infinitesimal proportions but are good enough for sale. Still, people as frugal as himself, purchase them-at a low figure.

And now we come to a fortune-teller. He looks wise in his big goggles and sits on a stool behind his table on which are piled up little rolls of paper, and his ink, ink slab, and pen-brush. He also has a slate or what does duty for it, namely a piece of tin, and a crowd

stands round him and listens to the fortunes of a youth being told. Our friend has his sign on a valance hanging down in front of the table and the characters are Che mun luen tsz which literally mean "surprising door discuss characters," and they infer that the spectacled gentleman who presides at the table has rare skill as a geomancer in telling fortunes through the dissected parts of the characters which stand for a person's name, the name and the parts being written down on the tin plate. As we do not want our fortune told, we pass on to a man who is supplying chunks of meat which have been boiled, but are now cold and hard and though quite clean, look as if all the goodness had been taken out of them. The meat is on a tray; beside it is a cauldron in which other pieces are seething, and one or two customers are having a meal.

Onward we go and this time see a mat spread on the ground, and on it is an assortment of rusted articles, such as knives, choppers, opium pipe prickers, scissors—a most nondescript display. Beyond this, standing up against a dead wall is a frame, if such it may

be called, and it contains a multitude of small pamphlets, in vari-colored covers, such as novels, histories and plays and the title of each can be seen at a glance. In addition to this, there are some highly colored pictures of impossible battles, with the Chinese heroes performing impossible deeds of valor, the expression on their faces and the theatrical attitudes assumed being supposed to strike terror into the hearts of their enemies, whoever they may be. The pictures are printed from blocks and do duty time and time again, the letterpress only being altered to suit the occasion. Whether it is the Chinese and French or the Chinese and Japanese the same blocks are used and the victory is always with the Chinese.

We move on and find a woman busily engaged making winter shoes. These shoes hang on strings and are made out of straw and the fluffy tops of reeds which keep the feet comparatively warm. Close by are several women mending clothes and generally patching dilapidated garments. They sit in the sun for warmth and seem to be well patronised and not being at all bashful, they indulge in badinage with

passers-by. Then, there is a quack doctor's stall, and on his tables are the bones of various animals, pieces of fur and dried skins, a few stuffed birds and small quadrupeds. A tiger's skull is one of the attractions, but all are more or less in the final stages of decay. Human teeth which the quack has drawn from the jaws of his victims are ostentatiously displayed in cases, while small porcelain and glass bottles hold decoctions of roots, herbs and other things with which the quack professes to cure his patients. As we cannot linger here we go on to the next.

This is a chinaware stall with rows of small cuspidores, vases, Chinese tea cups which have no handles, bowls and teapots, and out of the latter, one frequently sees the native sucking his tea through the spout. Then, there is the seller of gnaw bay ping, or baked tile cakes. These, shaped like bent tiles, are made out of flour and water, and are baked by being stuck on the inner sides of an egg-shaped oven, which stands upright, and as "hunger is the finest sauce," or as the Chinese say "a hungry man is glad to get boiled wheat," the man who has an aching

void within him is well satisfied to eat these tile cakes and relish them, too.

We must hasten on, but stop to observe a cobbler mending shoes. He has two baskets with a piece of pigskin leather tied upright to one of them, while an assortment of hobnails, hammers, awls, thread and some other accessories make up his outfit. It may be remarked here that the soles of Chinamen's shoes are made of layers of paper with a thin piece of pigskin sewn on the bottom, while there is no heel; hence a native has no spring in his walk. As he requires a pair of stockings he goes to a shop close by for his purchase. These stockings are not like ours for they are made of cotton cloth; there is no elasticity in them and the tops are so large that they stick out an inch or so all round the wearer's legs.

What is this? We see a woman on her knees with her head touching the ground. She is holding a baby in her arms and has in front of her a piece of paper weighted with stones and on the paper is set forth her woes, whatever they may be. She is muttering something, but she does not appear to be in want of money for she is warmly

clothed. Maybe, she is suffering from some wrong inflicted on her and is employing this means of ventilating her grievances.

Here is something that delights children. It is a chay tong," whirl sugar" or candy stand. The candy is in the shape of houses, pagodas, animals and birds, gilt and colored. The children do not exactly buy the candy but they pay so many cash for a chance to win a prize, for in front of the sweets which are in a glass case, is a whirligig—hence the name – with a hanging pointer which after being turned round stops over a name written underneath, corresponding to the article in the case. It is a mild form of gambling and is much indulged in.

Next to this is a second-hand clothing shop with coats, jackets and " dittoes " hanging from the ceiling and extending somewhat into the street—we were going to write pavement,—but the locality does not boast of such a thing, while the road itself is very badly kept, the natives not bothering their heads about such matters. They have a street, such as it is, and they are more than satisfied. A man sits or stands along-

side the counter upon which are placed different articles of clothing. These, he takes up one by one, unfolds them and sings their virtues and prices. Then he folds them up again and repeats the process, but second-hand clothing shops do not appear to keep their owners; it is the owners who keep them.

We now notice a shop with the doors closed and find that the occupant having failed in business has done the vanishing act much to the sorrow, we presume, of his creditors. He appears to have been a reckless trader for, pasted on the whole frontage of the shop, is a large number of documents. These are the bills of his creditors and have been put there as vouchers by those he has defrauded, so that when the magistrate makes a distribution of the effects found within, the creditors who have thus recorded their claims will not be forgotten. The doors also have on them two slips of paper, pasted up in the shape of the letter X with large characters on them and they constitute the official sealing up of the premises. In the meantime, a number of idlers are amusing themselves reading the items in the bills.

Close by is a native police station with a mah kwy, " swift horse," or thief catcher, in the porch, smoking his pipe in peace and looking anything but smart. The sign in front of the building denotes that it is the superintendent's station of the district, and there are two circular rattan-made shields with painted on them the eyes, nose, teeth and mouth to represent a tiger's head, but in this case the mouth is all over the face, for it extends, rainbow fashion, from side to side. Hanging over these are flat batons, emblems of office, while a couple of hu tow py," tiger head boards" also give evidence that the building is used for official purposes.

In contrast with the station is a house close by. Here there is a case of chow pien tsz, " queue become stiff " or in other words a man has died, the phrase illustrating the rigidity of a dead animal —not a very elegant mode of expressing death. In front of the building are two cylindrical paper covered lamps with characters in blue ink. These stand just outside the door, and hanging overhead are half a dozen other lamps which at stated times do duty for joyful celebrations and the opening of new shops.

In the first case they are covered with white cloth, while in the latter, the color is red. All the front of the house has been taken out and small ornamental screens with bead adornments are suspended from the ceiling. Behind these is a candle-lighted altar before which a number of Buddhist priests are chanting prayers and occasionally kneeling down in consonance with the tinkling of a small bell. There is also a band of boy musicians who between whiles favor the mourners with some choice selections on their instruments.

As our ramble comes to an end, we reach the opposite side of the suburb, and pass a number of beggars who whine for a small dole, but we soon leave these behind us and breathe fresh air again.

OLD CHINGPU.

Visitors to the Hills, going by way of the Ching Loong Creek which enters the Soochow Creek and is the second creek to the left, a short distance above Wong Do, will have noticed a pagoda, some distance back. It is reached by such a winding watercourse, off the Ching Loong Kong, that it appears first on one side, then on the other, now behind and then ahead of us, but we persevere and finally reach it.

We find it is only a few feet off the bank and that, like the generality of pagodas, it is in ruins for all the wood-work outside is gone. There is a low

aperture in the wall at the base and we crawl through this, only to notice that the ground is strewn with straw which covers three beggars who at once inform us of their destitute condition and ask for aid. We see that the stairs and floors have disappeared, the highest storey being the home of wild pigeons and other birds and having taken a photograph looking upwards we give the beggars a small dole and then crawl out into the open air. Tradition has it that there were once two pagodas in this locality and that while the fairies were removing them—this place being old Chingpu—they were startled in their work and only took away one which is the square seven-storied pagoda outside the present walled city of Chingpu, some miles away.

The first person we met outside was a Buddhist priest, and he was very glad to see us; apparently the last foreigner he spoke to here was Mr. Wong Ngah Su, "Yellow Tooth Hair" literally, but meaning whiskers and hair on the face, yellow being the nearest the natives can come to in describing the color which is really light

brown. This designation, however, is given to many foreigners, so that we did not know who the yellow tooth haired gentleman was. The priest's temple and idols are all in ruins, and he accounts for the desolate appearance of the place by saying that the Taiping Rebels were responsible. Recent visitors, however, have told us that the temple and idols have been repaired.

The temple is called the Cheh Yuen Sz or "Lucky Cloud"—we might say Lucky Star—monastery, but the character for Cheh is now not quite like what it was, for the Emperor Chien Loong made a mistake in writing it, but of course, everybody acknowledges that the "King can do no wrong," or in other words that the Emperor must be right; hence the present form of the character.

With reference to this Emperor, who was a great traveller, the natives aver that he was an adopted son. Chien Loong's adopted father had no sons, only daughters, and Chien Loong, who came to the throne in A.D. 1736, and reigned sixty years, was the son of a priest, though he himself did not know

IMAGE OF EMPEROR CHIEN LOONG.

this and it was for the purpose, so it is said, of finding out who his father was that he travelled. On one occasion he went into a temple and seeing a monk of noble appearance, paid him homage, but the priest took no notice. This made the Emperor wonder, and one thing leading to another, he came to the conclusion that the priest was his father, and he was right.

When the Emperor was on a visit to old Chingpu, his junk had to pass under three bridges in this locality; two of them were high enough, the third was not, but Way Do, the Protector of Buddhism, whose image was placed in the Lucky Cloud monastery, managed this. In the morning, the Emperor came along, and his junk passed safely under two bridges. When he reached the third, he saw it was too low, but there was a tall man, some sixteen feet high, standing on this bridge, and as the junk advanced he put his foot on the deck which caused it to sink low enough to go under the bridge. The Emperor was much surprised and enquired who the chang ren, or "long man" was and was informed that it was Way Do.

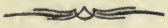
This worthy's image has long since disappeared, and a very small one has replaced it. In the temple there is an iron urn of a very ancient pattern and probably worth its weight in silver, as it is so old. There were formerly two, but one of them was stolen.

Among the many places visited by Chien Loong, was Hangchow, and he had a fine palace outside that city on the celebrated Se Hu or Western Lake. Near the palace is a monastery which contains some stone slabs and cut into them are the pictures of the sixteen lohans or personal disciples of Buddha and who after death were made saints, and rubbings are taken off these slabs which are always black, Chinese ink being used for the purpose.

These lohans were the chief of the five hundred of Buddha's disciples and on a Buddhist rosary, among the one hundred and eight beads are different colored beads at regular intervals, to remind the wearers of these saints. Chien Loong re-arranged the order of these lohans and wrote his remarks on their pictures, and when gazing on that of Loo Koo Loo, formerly the eleventh saint, but elevated by him to

the position of the tenth, wrote:—"Your brow is knit and your eyes flash as if you were in anger. May I ask, from whence comes anger in a follower of Buddha? Joy is the antithesis of anger, while anger and joy have the same origin in the mind. It is apparent that the subject is at the mercy of the portrait painter."

Against the picture of Sakisisa he wrote:—"With flashing eyes and bulged out forehead you look like a demon! But be not afraid, you who may look casually at him, for he is the 'Great Merciful One,' and with folded hands in attitude of prayer, he seems neither divine nor human; he seems to be and yet not to be."



AN IMPOSTOR'S DOOM.

THE 14th day of the 4th moon is the anniversary of Le T'ung Pin. Le, was born in A.D. 755, at Pu Chow Fu in Shansi, and his birth was heralded by sweet smells in the air, music and a stork. He was a prominent patriarch of the Taoists and eventually became one of the Eight Immortals and some seven hundred years ago temples were erected to his honor, when his name was changed to Chun Yang, but he is popularly known as Le Tung Pin and is worshipped by barbers and others. Wonderful things are recorded of him and at one of the Chu Loong Hills at

Wusih, his effigy is to be seen, so we have been told, guarding the entrance of a subterranean passage which leads to Way Chow. He is said to have been the possessor of a magic sword with which he slew dragons and for four hundred years rid the earth of evil things. In the following legend which we have called "An Impostor's Doom" Le Tung Pin took a prominent part:—

"Men lose their lives for wealth as birds do theirs for food." This double four-character antithetical sentence is said to have been written on a mountain somewhere, probably on the Le Shan, a range of hills behind Kiukiang, and it is reported to have been inscribed there by Le Tung Pin, for he was the district magistrate at Teh Whah on the banks of the Poyang, a lake near Kiukiang.

It is usual in Chinese families to have a picture of the kitchen god pasted up in the cooking department where it is worshipped daily and it is said of these kitchen gods that they were originally soldiers who having been sent upon an expedition, perished to a man in the desert, and were afterwards appointed

kitchen gods. For some reason or other an old man substituted in his house a picture of Le Tung Pin and daily prayed before it, frequently muttering the Immortal's name and asking to be made an Immortal also. This old man, whom we will call Tong, for want of a better name, kept a restaurant and did a good business for he was obliging to his customers and tried his best to satisfy their wants, and at the time when the old man comes into the story he was about sixty years of age, but for many years prior to this he had continued daily to offer up his prayers to Le.

Now, as we all know, there are good and bad people in the world though it occasionally happens that some folks who are good in their own eyes, have a weakness for consigning others to oblivion, or worse, on the plea that they are—well, not so good as they ought to be. Among the really bad—and it is not uncharitable for us to say so—was a thief who, as the reader will see, was an impostor and a would-be murderer and he used to visit the restaurant. It must be mentioned here that Tong having prayed so fervently

THE IMMORTAL LE TUNG PIN.

and frequently to Le Tung Pin and was so impressed with the picture on the wall that he was prone to see in some human beings a likeness to the object of his devotions and expected to receive a visit from him.

As we said above, the thief paid visits to Tong's restaurant and observed the old man praying to and mumbling the name of Le. On one occasion he partook of a meal, but when he had run up a score of forty cash, told the old man he was sorry that as his purse only contained twenty, he could not settle the bill but would call again and pay the difference. Tong said it was a matter of no consequence; he need not bother himself about it. "But" said the thief "I must repay you." "No, no," said Tong. "But I will" responded the thief "and I'll leave my umbrella as security." "You'll do nothing of the kind; it may be lost and I'll have to replace it," said Tong, but after considerable argument the thief prevailed upon Tong to take the umbrella, promising to redeem it in three days, and then left. So Tong hung it up on a nail by the string on the handle.

Three days passed, three weeks, three months, and three years, and still the umbrella hung on the nail, and was entirely forgotten; so was the debt, when who should appear one day but the thief. Tong was still dispensing good things to his guests and the thief accosted him with "Here are the twenty cash I owe you." "You owe me twenty cash?" asked Tong, "What for?" "Why, don't you remember I had a meal here and could not pay for it?" "No;" said Tong, "when was this?" "Oh, three days ago." "Strange" said Tong, "that I cannot remember this transaction; can you tell me any circumstance that will enable me to call it to mind?" "Of course I can;" said the thief, "didn't I leave my umbrella here three days ago and promise to redeem it?" "Umbrella, umbrella," said Tong, "I know nothing about an umbrella," but casting his eye round, as people will do when they are trying hard to think of something, he saw the long forgotten article hanging on a nail. Then light commenced to dawn on the old man's mind, but he said the umbrella had been left there by somebody three years ago, and as evidence, ex-

hibited it covered with dust. "You make a mistake" said the thief, "I left that umbrella here three days ago." Seeing that the visitor was so positive about it, and seeing also that he presented somewhat the appearance of Le Tung Pin, Tong set his brains to work and came to the conclusion that the person he saw before him was none other than the Immortal, the more so as on opening the umbrella he found Le Tung Pin's name on the handle, which had been put there by the crafty thief three years previously. Of course, this confirmed the old man in his belief and he blurted out to the visitor "I know who you are; you are Le Tung Pin." "Nonsense;" said the thief, "what makes you think so?" "Well, I recognise your features as those of Le and I have further proof, for your name is on the handle of the umbrella." "If you must know, then," said the visitor, "I am Le Tung Pin, but I did not want you to be aware of the fact, so please do not tell anybody. I have come in response to your repeated prayers."

Tong was overjoyed and could not do enough for the realiser of his hopes,

and after a few days the visitor asked his host if be really desired to become an Immortal. "That is my most fervent desire; I have asked you so long; cannot you grant my prayer?" "Yes," said the thief, "I can, but it will cost a lot of money. You will have to give me two thousand ounces of silver." "I do not think I have so much; but what is it for?" Replied the impostor "There is a bridge on the road to immortality, but just now it is broken down and you cannot cross till it is repaired which will cost the sum I have named." If the old man could by means of money have his desire fulfilled, he was quite willing to supply it, the more so as he would then have no further use for it. He said he would consult his wife. To this the visitor objected and said Tong must not breathe a word to a living soul on the subject, but Tong promised to get the money and made an appointment to met his visitor, and then went to his wife and asked her to let him have two thousand ounces of silver as he was going, he said, to embark on a lucky venture and would have to take the money with him.

Having obtained the money he con-

sidered it too heavy to carry, so converted most of it into gold and then impatiently awaited the pseudo Immortal who turned up at the appointed time, but he had previously bought ten cakes into five of which he had put poison for he intended to give them to Tong and then when his victim died, to run off with the money. Well, they set out on their journey to the land of the Immortals and travelled a long way when the impostor suggested that Tong must be hungry. Said he "I have some cakes here, you had better eat them." "No," said Tong "I do not feel like eating." So the thief consoled himself with the thought that Tong would be hungry next morning, but no; Tong was so intent on becoming an Immortal that he did not feel hungry, and the thief was in a quandary. By this time the pair had reached the top of a hill at the foot of which was the Poyang lake, and the thief told the old man to throw himself into the water as the means of his becoming immortal. Tong did not like the idea. Said he "I thought you told me there was a bridge to be repaired over which we could then walk, and now you tell me to

throw myself into the water. I shudder at the thought." "Oh," said the thief, "I only told you about the bridge and the money required to repair it to try whether you were really in earnest, but as you will not jump into the lake I will," and pretending to suit his actions to his speech, he sprang forward, whereupon Tong restrained him and rushing past, went headlong into the placid water below, but the real Le Tung Pin was watching for him and lifted him out of the water and took him into the sky. As he passed the pseudo Le, upward bound, Tong called out to him "Come along Le Tung Pin, why don't you come?" which so affected the thief that he threw the money and cakes on the ground and jumped, but the real Le was also watching him and caused him to fall on a ledge of rock, wounded and unable either to rise or descend, and here he remained till death put an end to his sufferings. After a time, the birds came and ate the cakes left on the top of the hill; some flew away, others died, the latter having eaten the poisoned cakes. Hence Le Tung Pin wrote on the hillside the words "Men lose

their lives for wealth as birds do theirs for food" as a warning to all.

A TRIP TO SIAO NAY ZEANG.

On one of our houseboat trips we visited Siao Nay Zeang. We left the Soochow Creek rather late, the tide having been running ebb for several hours, and on reaching Woosung we see the remains of the junks and lorchas which the officials purchased in 1884 to close the entrance of the river with in case the French should attempt to force their way up to Shanghai. A genius in those days who thought he knew something about explosives, wanted to purchase fulminate of mercury to destroy the French and he intended to explode it in the river, but could not get the quantity he wanted,

SIAO NAY ZEANG CREEK.

If he had obtained it and it had been necessary to use it, very little, if any, of Shanghai would have been left. But to our trip.

We reach the entrance of the Woosung Creek and find stationed there a large number of war junks which present a picturesque appearance. They are each armed with from six to eight cannon of an antiquated pattern, but are good enough for the purpose for which they are now used. Besides, the crews never, or hardly ever, have occasion to fire these guns with death dealing missives, their principal employment being the firing of salutes with the minimum quantity of powder. Of course, on holidays and on the arrival of distinguished officials, there is a grand display of flags from the masts—foreigners and Chinese being alike in this respect—with an occasional fusillade of fire crackers.

Woosung, or Wusung, apparently means the "Torrent of Wu," Wu having been one of the three kingdoms into which China was partitioned in the third century and included the country at present covered by Chekiang, the next province to ours. If this is the

meaning of Woosung, the creek is rightly named, for the water rushes down on the ebb with great rapidity, rendering it impossible for a boat to stem it, and we experience this on our trip, for the tide having commenced to fall, we find it utterly impossible to proceed, the water running down so fast that occasionally our anchor will not hold, a fact of which our crew are entirely oblivious for they are fast asleep below. It may be mentioned here that what foreigners call the Soochow Creek is named by the Chinese the Woosung Creek.

When the tide turns in our favor we proceed and some little distance up the creek find a native cemetery, but not having noticed this before, we examine the place and see cut into a stone on which an ominous rook is perched, the information that the cemetery contains the coffined remains of the unidentified victims of the *Onwo* disaster which occurred at Woosung on 30th April 1896. The cemetery presents a rather incongruous appearance from the fact that the headboards, or rather footboards of the graves are mostly pieces of plank painted white which have been

recovered from the wreck, and are used to mark the resting place of the dead. This cemetery was provided by the Chinese authorities, but private benevolent individuals and corporations sometimes devote land for a "God's acre."

Benevolence, either spontaneous or from interested motives, is carried out to a considerable extent among the Chinese. In the case of the *Onwo* disaster, the native charitable associations acted promptly. The different societies combined at once to do all they could to somewhat assuage the grief of the relatives of those drowned, by endeavoring to recover the bodies and decently coffin them. With this object, the funds of the societies, largely supplemented by donations from wealthy individuals, were drawn upon and a hundred and twenty coffins were purchased and sent to Woosung. Rewards of two dollars were offered for every corpse brought ashore, and photographers were sent down to photograph the bodies for identification, each corpse being numbered, while a large shed was built and the collected bodies were placed in it pending their

being claimed by relations and friends. The taotai called upon the Paoshan magistrate and the commanders of the soldiers to assist in the rescue work, so that everything that could be done was done, the Paoshan magistrate personally supervising the operations with the assistance of members of the benevolent societies or "halls," as they are called.

As soon as the bodies were hauled out of the water, the faces were covered over with some part of the clothing, the actual object being to retard decomposition and keep off flies, a practice always followed, but to induce the people to adopt this precaution, they have been taught to believe that this is done to prevent the spirits of the dead seeing, so that these will not know where the bodies were laid out and will not be able to return after the corpses have been removed, to haunt people living in the locality. When a person dies of consumption, the "seven apertures," namely, eyes, ears, nostrils and mouth are pasted over with paper so that the "consumption rat" shall not leave the deceased and enter the body of a living person.

According to orthodox Chinese belief there are three "hun," (ethereal souls or good spirits), and six "pah," (earthly or malevolent spirits) in each man which, it must be admitted, is a pretty liberal allowance. One of the hun goes with the body into the coffin, and one into the memorial tablet, but this soul becomes a wanderer when there is no tablet. The third suffers the dead man's punishments in the lower regions and is eventually born again in another existence. This is the Chinese idea, so far as we have been able to ascertain, but native opinion is rather hazy on the subject as it is only natural it would be. The pah remain on the earth and it is these the natives are afraid of; hence the reason for their covering over the face of a dead person. One of the penalties for injuring these spirits is some accident to the injurer. For instance, when a man sprains his ankle, he is supposed to have trodden upon one of them.

When a man is in the last throes of death, his body soul is supposed to have left its mortal tenement; if it does not return the man will die. Hence, two persons are sent out to

re-call the wanderer. One mentions the man's name, inviting him to return, and the other replies "I am coming" or "I have come," but the re-calling process is varied. Sometimes two people go out armed with a broom and an umbrella. The man with the latter prevents the spirit, which is presumed to have been re-captured, flying away, while the man with the broom, who sweep diagonally in front of him, right and left, alternately, does so to confuse and keep away the malignant spirits which are waiting for a chance to steal the soul from the man who is supposed to hold it, for evil spirits detest brooms and also lime and they cannot find their way along crooked paths. Whether or not the parties ever succeed in getting the truant soul back to the body of the original owner, we do not know, but that is their intention.

In a case which came under our personal notice the relatives of a man who was passing away called at the office where he had been employed, it being supposed that his soul had wandered back to his place of business. The deputation consisted of three persons, two of them women. They had lighted lamps,

KIOSK AT NAY ZEANG.

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joss-sticks and a piece of red paper, the latter to wrap up the spirit when found. After fossicking about for some time, at the place where the man used to stand, they folded up the red paper and departed, but the soul must have escaped on the way home, for the sick man died.

With regard to the pah and the souls which have not gone into the tablets, they are troublesome at times and to prevent their injuring the living, offerings of pork, paper clothing, mock money, etc. are offered them. Such is the irony of fate that the inventor of mock money is popularly supposed to be eternally incarcerated in Tartarus; why, we do not know.

Native superstition also is responsible for the belief that the passengers and crew of the *Onwo* were lured to their doom by the wandering spirits of a vast number of people who had previously been drowned or met their death by violence, because it is commonly stated that till such spirits secure substitutes they are unable to obtain rest. Similarly, in the case of a native Christian who went in the *Onwo* in the place of a foreign mission-

ary and was drowned, the heathen friends of the deceased held the missionary responsible, because, according to fate, he ought to have been the victim, and the wandering spirits being cheated out of the one, took the other in his place. When the body of the native Christian was found, his friends were satisfied, so that according to them a dead body is of more consequence than a live one.

Proceeding on our way, at every village we come to, the whole of the pah shing or "hundred surnames" or the people—men, women and children – usually with the lao tah bu or 'old wife" at their head, turn out to look at us, all being very civil. The cry is "here's a foreign boat," some calling the *Gem* a steamer, and then a general rush to the banks of the creek to get a closer view of the foreigner. The feminines are not exactly dressed in Garden of Eden simplicity, but they very closely imitate the ballroom scantiness of attire of their society sisters of the West, and permit us to photograph them in their summer costume.

The poor buffaloes and cows appear to suffer greatly from giant flies which

VILLAGE ELDER, SIAO NAY-ZEANG.

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settle upon every part of their bodies, so the animals take to the water to cool themselves and keep off the flies which stick to their snouts with the tenacity of leeches notwithstanding that the quadrupeds repeatedly plunge their heads under the water, the buffaloes also using their ears as fans.

We now come to and pass through the remains of a lock with a picturesque ruined watchhouse beside it, and some time afterwards reach Siao or Little Nay Zeang. Here, too, we find ruins, the principal temple which stands back from the creek being a large tumbledown place with the images in keeping. There is an image of Kwan Yin, the goddess of mercy, in this temple; she has small feet and is dressed in mortal's clothing, and the old lady who has charge of the place is so obliging that she calls in people to help put the image in the light in order that we may photograph it, so in return, we photograph her grandson and promise to send her a copy which we eventually do. We are shown other idols; in a corner there are the legs and arms and parts of broken images—evidences of departed glories

—while in a lower room there is a big idol, and when we are arranging to photograph it, a young Taoist priest stands beside it and is taken too. So wooden is his appearance that he could be mistaken for an idol also.

Among the idols at this temple is that of the god of male children, who is holding the image of a boy in his right hand, while in another part of the dilapidated building are the two "bull head" and "horse face" demons. These are among the attendants of King Yen Lo, one of the rulers of Tartarus and they wear the heads of these animals so that new arrivals in the lower regions may not recognise them and will be deterred from offering them bribes. If ugliness would scare people into being good, we should think a glance at some of the gods would make people angelic to the end of their lives.

Near this temple a buffalo is grinding corn and the master of the house, in which the mill is, a venerable grey beard, shows us a copy of the New Testament in Chinese, and he explains that he is not a Christian himself, but has a friend who has left the book with him. He is highly delighted with his

photograph which we take for him while he is standing, not exactly under his vine and fig tree, but under a drooping willow, many of which grow along the bank of the creek.

Here, as elsewhere, the people are busy; some are picking cotton, some are spinning it into yarn while others are making it into cloth, so that we have a good opportunity of seeing the whole process. In a house, we notice a spool frame different from all others we have seen. The frame extends along the floor the whole length of the room and holds some fifty or more spools which are rapidly reeled off for the warp. This contrivance is employed in wet weather the warp going direct from it to the loom, instead of first being stretched in the open air.

We make lots of friends at Siao Nay Zeang and stay all day among them, and are sorry our knowledge of the Chinese language is so limited, for we cannot hold any extended conversation with them. Not that this matters much to the native; it is all the same to him whether you reply or not to his questions.

The creek here is very pretty with overhanging willow trees, a stone

bridge, a mandarin junk, and a cross creek, all in one view. In the cool of the evening we leave Siao Nay Zeang and passing Nay Zeang proper, make our way into the Soochow creek and arrive home next morning.

There are two Christian Missions as Nay Zeang, one the Roman Catholic called the Wah So Dong, and the other a branch of the American Presbyterian. In the distance we hear Chinese pupils in a native school for the noise they make while "chewing the characters to get the juices out" can be heard a long way off, and in looking into the school we find the tasks are from the "Three Character Classic" the first sentence of which intimates that "Man's moral nature was originally good."

At Nay Zeang proper, we visited the Ku Gee Garden. This was, in olden days, the residence of an official, and he had built it in such a grand style that his enemies reported him to the Emperor for his ostentation. This frightened him and to allay suspicion, he handed the place over to the priests for a temple. Eventually, the premises fell into ruin and were for a long time

unoccupied till the opening of the Railway, when somebody took them over and converted them into a tea garden with ponds, rockery, grottoes, stone houseboat, and numerous kiosks where the Chinese pleasure seekers from Shanghai and neighborhood congregate to enjoy themselves.

"WIDOWS' MONUMENTS" AND TABLETS.

MANY of our readers have heard of or seen in China stone archways which foreigners generally call "widows' monuments." Some of these memorial portals or pi-lows, as they are properly designated, have been erected to widows who have lived to a good age and have been faithful to the memory of their husbands by not marrying again, it being considered a disgrace for a respectable relict to re-enter the state of wedlock. The rule, however, does not hold good in all parts of the country but when a widow wishes to re-marry, she presents an offering to the tutelary god of the city or locality in which she lives, as she believes that by this means she will

avert from herself the doom with which widows are threatened in the next world if they re-marry, namely being tied with their arms round a red hot pillar. Many pi-lows have also been put up to virtuous officials, but all have two characters on them at the top denoting that they have been erected by "Holy (meaning Imperial) Will." In addition to those above referred to, there are others to filial daughters, some of whom had done something, very often preposterous, for the benefit of their parents. For instance, a girl had one to her memory because she had fed her parents with pieces of her own flesh in order to cure their diseases which had resisted all other equally heroic remedies. One had daubed her father's coffin with her own blood to mix with the lacquer. Another allowed herself to be bitten to death by insects so as to draw their attention from her parents who might have saved their daughter's life if they had spent a few hundred cash on a mosquito curtain.

A young girl who committed suicide so as to be able to wait upon her father in the other world had a pi-low de-

dicated to her. A father and son having passed the highest literary examination at Peking; a general who took his own life and a widow who took her's on the death of her husband are among those who also have been honored with pi-lows, as have ladies who have been noted for their large contributions to charitable funds. At Shaoshing there is one on the premises of the Roman Catholic Mission and it was erected to the memory of the foreigners and Chinese who died while fighting against the Taipings. At Hay Ning, inside the city, there are two which are made of marble and they tower over the roadway. At Nanking there is one to the memory of the Viceroy Liu Kung Ye, and it was erected six hours after his death, an event which had been expected for some time.

It may be noted that where stone is abundant, pi-lows are similarly noticeable, and they are usually to be seen on the banks of canals and creeks, while others are built across streets. Many of them are exceedingly ugly structures, though some are very graceful. Naturally, the possession of a pi-low adds considerably to the importance

VIRTUOUS WIDOW'S PROCESSION CHAIR.

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of a family, though, as the years roll by, these monuments get into disrepair. They fall down under the influence of the weather and are rarely put up again, but it is popular belief that if a pi-low has been ruined, the person to whom it had been erected was not worthy of the honor, though it is said the Taipings were responsible for the damage done to many of them. Hence, the traveller comes across many that have gone to pieces.

There are other means of immortalising widows, and in one instance we know of, twelve widows in Shanghai had "Imperial favor conferred upon them for their filial piety and chaste widowhood." There were also four girls in the list, these having declined to be married because they wished to minister to the wants of their aged parents. The following are copies of the documents which, though not all referring to the present case, are similar to those which are necessary under the circumstances, the names and dates being altered to suit. The first is by a Magistrate :—

Magistrate Sun of the Educational Department of the Shanghai city,

Soongkong prefecture, Kiangsu province, with the brevet rank of a subprefect, notifies the public that with regard to the enquiries made by the Sanitary Bureau into the chastity of widows of the whole district, it was previously arranged that reports should be made every year asking for Imperial reward for those deserving it. The last report was made in the 9th moon of the 11th year of Kwong She. In the list of one hundred and forty one persons were included the names of Chou Yang Sz and others. I sent the report, conjointly with the Shanghai Magistrate, to Governor Wei's yamen. On the 14th day of the 12th moon of the 13th year, after proper consultation, the Board of Rites memorialised that Imperial honor be accorded them in recognition of their virtue and chastity and that instructions be issued that their names be, in addition, engraved on the principal monument of the local temple for chaste widows and filial sons. Their families have the option of erecting a special monument at their own expense or by collecting subscriptions in their native subprefecture or district. The tablets of

these virtuous dead can also be placed in the said temple and worshipped. On the 16th day of the same moon and year, Imperial sanction was granted in accordance with the memorial of the Board of Rites. As the Shanghai Magistrate has notified me that he has received a despatch to the above effect, besides communicating with the Committee of the Sanitary Bureau, instructions are hereby issued to those families concerned, to take note.

The next document was issued by the Sanitary Bureau:—

Lieu Sz, wife of Li Yuen Kwei, native of Yin Tsing; her husband died in the 22nd year of Tao Kwong. At this time she was 29 years of age. She died in the 11th year of Kwong She. She was 72 years of age. She maintained her virtue and her dignity of character for 44 years.

This document is given to the family of Lieu Sz, 7th day, 7th moon, 14th year, Kwong She.

Thereupon, the Sanitary Board issued the following notice:—

The tablets of chaste widows will be brought into the temple at 7 or 8 o'clock on the morning of the 2nd day of the 5th

moon. It is hoped that those interested will early attend to sacrifice and burn incense.

At the time appointed we visited an adjunct of the Confucian temple inside the city and there saw a chair bedecked with yellow cloth and having inside of it a widow's name in letters of gold on a red cloth background. In front of the name was a tablet-holder and in front of this again, were two yellow wax candles and a lighted incense burner. The widow, in this case, who was thus being honored, died when she was 82 years of age and her husband predeceased her 56 years. After we had been allowed to photograph the chair, a procession was formed and the chair was escorted to the Widows' Hall in which we found many more wooden tablets bearing the names of departed widows, the tablets of those widows for whom the day's celebration was held being already there.

It many be mentioned that a woman who becomes a widow when she is not yet twenty years of age, has her tablet placed in the middle of the daïs at the back of the Hall, whereas those who lose their husbands after that age

VIRTUOUS WIDOWS' TABLETS.

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have them placed at the ends. We found a number of officials in their robes of office, among them being the Director of the Educational Department, and they were waiting for the City Magistrate who shortly afterwards arrived and having made three bows before all the tablets left immediately. The Taotai was to have attended but as he was otherwise engaged at the time, he sent a deputy to represent him and do the needful.

Later on, the chair arrived and obeisance was made before the tablet. It used to be the custom for the gentry of the district to join the procession, but many of them being now of more advanced ideas, they were absent on the present occasion, though we saw one old gentleman with his servant who carried lighted joss-sticks, proceeding to the Hall to do his part in honoring the dead. There was no procession in connection with the other widows and the girls; only the ceremony at the Widows' Hall.

THE HOONG MIAO OR "RED TEMPLE."

In the Nanking Road on the right-hand side going towards the Race Course and a short distance from Chekiang Road, Shanghai residents may have noticed a temple some fifty paces back from the road, which is dedicated to Kwan Yin, the Goddess of Mercy. It was originally red; hence the name Hoong Miao or "Red Temple," and it obtained its name and was painted that color under the following romantic circumstances, that is if the legend referring to it is to be taken as authentic. Red is a sign of joy. In this, a Chinaman and a bull differ.

It is one of the Chinese customs for parents to betroth their children at an early age, and go-betweens are engaged for this purpose. The horoscopes of the young hopefuls having been examined and everything having been found satisfactory, matches are made, and although the young people may, later on, become acquainted with the names of their future partners, they rarely, if ever, that is if they belong to the upper classes of society, see each other till the wedding day, but meanwhile the child-bride maintains the strictest seclusion in the bosom of her family.

But now for the story. Many years ago, in a happy family of the name of Chin or "Gold" there was a pretty daughter, for in fairy tales the heroine is usually so described. They were in fairly affluent circumstances and brought Miss Chin up as a lady, one of whose qualifications was that she was the possessor of small feet. There was another family of the name of Shing, and both families were on friendly terms. The Shings, as their name denoted, were in a condition of "prosperity" and consequently well off. There was a son

in the family and it is therefore no wonder that Miss Gold and Master Prosperity were betrothed, and, in course of time, the latter became a scholar and was waiting his chance of official employment. We may mention that there are always a good many people in a similar condition of expectation where Chinese graduates are concerned, for although the Government encourages the students to cram themselves with the dry-as-dust classics, or did up till a recent date, it does not seem so anxious to put them into office that they may earn an honest—so far the as average mandarin's ideas of that commodity go—living.

Now while our student was waiting, his parents died, and by some ill stroke of fortune, he became Prosperity in name only. There is a good deal in a name sometimes, but in his case it was only sound and nothing more. He was still single and did not make any attempt to find his bride on account of his poverty; indeed, if he had done so, the parent of the young woman would probably politely have said "Allow me to introduce to your ocular demonstration that useful piece of mechanism

which forms the egress portion of this establishment," or in other words, which, if not equally flowery and polite, would have conveyed the intimation of his going out by the same door that he had come in by—for the old man wanted his daughter to marry somebody else.

She, however, was a true hearted little woman, and would be no party to such an arrangement. Nightly she thought of her absent lover and fretted that she was still separated from him. He, too, thought of his lady-love, and while they were sighing for each other's company, Kwan Yin, the patroness of the Nanking Road josshouse, came to their assistance. Neither of the lovers knew where the other was, and neither would have been able to recognise the other if they had been so fortunate as to meet. Well, the goddess caused each to have a dream on a certain night; she was to see her intended husband and he was to find his intended wife. Each rose early in the morning to ascertain if the dreams would come true, but the young lady, being probably a little more anxious than the

man, started earlier for the temple, or else the young man lived further away. Be this as it may, Mr. Prosperity on his arrival at a creek at the top of what is now the Rue du Consulat, saw a very pretty young lady standing hesitatingly beside it, for over this creek or ditch there was only a single stone slab which did service as a bridge, and the lady being afraid, with her small feet, to walk across it, asked the young man, a perfect stranger to her, to carry her over. Said the youth, who though poor, was proud—that being one of the characteristics of the Chinese scholar—"What will people say, if I do so?" "Never mind," said she, "I want to go and worship at a temple and if our hearts are right, it doesn't matter what people say." So Shing took Miss Gold on his back and safely deposited her on the opposite side of the creek, but the young woman does not appear to have been satisfied with this service, for she asked him to show her the way to the temple. He thought this was adding insult to injury and that the damsel had a good deal of assurance, but he complied, for he was going there him-

self, and on arrival at their destination, her ladyship had further need of his assistance and asked him to go and buy some candles for her.

The last request was almost too much for the patience of Shing; nevertheless, being a good-natured sort of fellow in the main, he complied with her wish and then went to pay his devotions, the young woman considerately allowing him to go first. His offering consisted of a piece of mud, because he was poor, for the gods will just as soon grant the request of a poor and sincere supplicant and accept his offering as they will that of the rich devotee. Having made his oblation, he told the goddess that he had had a dream in which he beheld his intended at the temple, and would like to see its fulfilment.

The young lady was eavesdropping outside and heard this, and when he had finished, she went in, and after offering her candles, told the goddess that she expected to see her intended in accordance with the dream she had had. Young Prosperity did not exactly put his ear to the keyhole, because temples do not have such things, but he did the next thing to it; he listened

to what Miss Chin was saying. Listeners are said to hear no good of themselves, but in this case, a little eavesdropping by both parties appears to have done no harm, for when Miss Chin came out of the temple, a mutual understanding soon came about, though not at first, for Prosperity said Miss Chin could not be his bride ; she would not go gadding about to temples but would be at home spinning or looking after the household work. In the end, he was satisfied and Miss Chin told him that if he would go to her back door—rather humiliating we are inclined to think for this high-spirited youngster—she would give him some money. With this he could buy new clothes and engage servants and then he could go to her father and boldly demand his bride. He did as directed, and as "fine feathers make fine birds," the father was much impressed with the appearance of his to-be son-in-law. He gave him his daughter without further ado and the bride and bridegroom lived happily ever afterwards and thus ends the story so far as they are concerned. Hence the goddess of the temple where they had met was

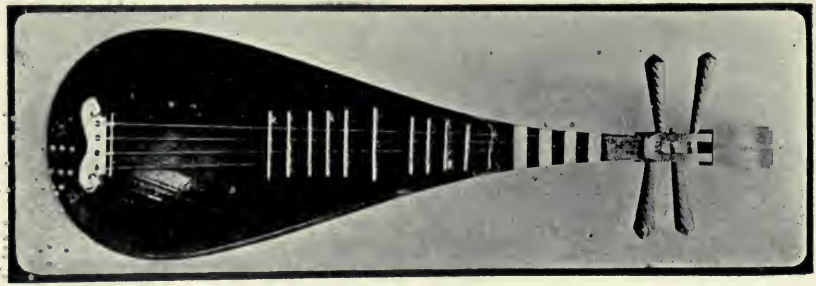
the cause of much joy, and the walls of it, in consequence, were painted red, though not the same kind of red that a man sometimes "paints a town" with. The Hoong Miao became greatly celebrated and is visited by many votaries at the present day.

We may mention here that the candles used at worship are made of vegetable tallow, for Buddhism does not sanction the taking of life, which would be necessary if the candles were made of animal fat; hence tallow from trees is used.

THE PE PAH TING OR "GUITAR PAVILION."

During one of our rambles round Kiukiang, over thirty years ago, we crossed the Loong Ki Ho or "Dragon Opened Creek" and proceeding about a quarter of a mile further, saw the ruins of an ancient building. These ruins consisted of fragments of slate tablets and dressed stone on which inscriptions could be deciphered, and they originally formed part of the Pe Pah Ting, or "Guitar Pavilion," which was connected with the history of Peh Chu E, the romance of his life being recorded on the tablets.

Peh Chu E was one of the most noted poets of the Tang Dynasty and a descendant of Peh Le She, a wise minister who lived during the



A Chinese Guitar.

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8th Century and was referred to by Mencius. Peh Chu E was a native of Ti Yuan Fu, in Shanse, and was born in the 7th year of the reign of the Emperor Tah Le or about the year A. D. 772 and it is stated of him that when only seven months old he knew the two characters Che and Wu; consequently it is but natural to suppose that such a precocious infant would make his mark in the empire when he came to man's estate. Accordingly, we find that at the age of twenty seven, he took the tsing sz, or the highest degree the examiners could award, being fourth in his class, and the same year he was appointed vice president of the Board of Rites. He held various high positions in the Six Boards and the Hanlin College and, gradually rising in imperial favor, was in the ninth year of Yuan Ho given the office of ti fu, or chief tutor to the heir apparent.

His brilliant talents were fully appreciated by Yuan Ho who frequently consulted him on matters of government, but his poetical genius was often employed to reprove the faults of those high in office. This, and the exalted esteem in which he was held by

the Emperor, awakened the jealousy of his rivals who did not scruple to use dishonorable means to bring Peh Chu E into disgrace with his sovereign.

The year following his appointment to the chief tutorship, the prime minister, Wu Yuan Hang, was assassinated by the emissary of a fellow stateman, upon which Peh Chu E memorialised the Emperor, begging him to order an investigation into the matter, and, if possible, have the perpetrators brought to justice. His enemies seized this opportunity and, accusing him of usurping the duties of his superiors, stated he was an official of the palace and as such had no right to memorialise the Emperor in the case before the imperial censors saw fit to represent it to his Majesty. The more malicious of the ministers determined to get rid of so dangerous a rival, and, concealing his merits, represented him to Yuan Ho as a man of specious words and superficial show without any real ability. They said he could write silver worded ditties, but that he was neither a safe nor a proper person to be allowed to meddle in the administration of government. Besides, he was an unfilial son.

(It appears his mother had been drowned in a well into which she had fallen while looking at some flowers, and in after years Peh Chu E wrote an ode in praise of flowers by a well.) Now, these ministers asked, how can this man be a filial son when he can sing the praise of flowers, knowing as he did the cause of his mother's death? Could such an unfilial son be a loyal officer?

So they advised the Emperor to get rid of a man with such a reputation—and he did so. Peh Chu E was degraded to the rank of prefect, and sent to his new station. This did not satisfy his enemies, and while he was on his way to his post they again memorialised the Emperor, declaring that Peh Chu E being guilty of so unnatural a crime, was not worthy of filling even the position of prefect. Accordingly, the persecuted official was still further degraded to the post of sub-prefect and sent to Kiangchow —the ancient name of Kiukiang—then a very small town and considered as on the outskirts of the empire. This was in the tenth year of Yuan Ho, A. D. 810.

One evening in the autumn, Peh Chu E had escorted a guest to the junk anchorage in the Pun Pu Kung—the entrance of which is now filled up and built upon. The guest had gone on board his boat and Peh was about to mount his horse and return to his ya-mun when he heard music. Listening, he found that it proceeded from among some boats, and that the instrument played upon was a pe pah, or guitar. The music was exquisite and he perceived that the performer touched the instrument with a masterly hand, and the rich and sonorous notes fell on the ear with an enchantment which was irresistible. He enquired who the player was and received answer "a singing woman from the capital, who had been a pupil of the great masters Muh and Tsao." Further, that she was well advanced in years and was married to a merchant of Kiangchow and that her husband had gone to Fu-liang to buy tea—for it was then, as now, a tea-producing district—leaving her behind to live on board and take care of an empty junk.

The sub-prefect ordered his underlings to procure a boat and take him

to see the player. He went alongside the junk, though the lady at first refused to come out on deck, but having been informed of the rank of her visitor she presented herself, at the same time half concealing her face with her guitar which she thrummed with careless, though bewitching grace. She then invited him on board with all becoming modesty and in her actions did not overstep the bounds of propriety for her sex. Peh Chu E apologised for his rudeness in intruding his presence upon a lady, but pleaded in excuse the irresistible charm her music had exercised over him. "We are both wanderers," he said, "in these ends of the earth; why must we be debarred from meeting because we have not been formally introduced?"

After considerable persuasion she consented to play for him. It seemed as if the instrument had soul, feeling, intelligence. It spoke the feelings of the player. Now wild and confused as the summer storm; now the chords whispered as quietly as a coy maiden, and again they burst forth in violent passion like pent-up floods. It was like listening to the music of the gods.

As she played, she sang an impromptu song, descriptive of her former life and the story of her song was as follows:—She was in her younger days a resident of the capital and belonging to a good family she had been brought up in affluence. At thirteen years of age she had completed her course of music and was the prima donna and the belle of Chang An, the modern Se An Fu, in Shanse, a rival in loveliness of Se She who was the perfection of beauty. Dressed in the most gorgeous and becoming robes which wealth could purchase, she was the envy of all her sex who plotted her ruin and this was effected through the wiles of a courtezan employed for the purpose by her jealous enemies. And so she was led from the path of virtue. In the course of her dissolute life she had travelled over a great portion of the Empire and during the second year of Peh Chu E's term of office, had arrived at Kiangchow. Her beauty had faded; she had grown prematurely old, and not being sufficiently attractive to ply her vocation, she had married a tea merchant, resolving to reform her evil life. She had just received very sad

news from her home, to the effect that her brother had been killed in battle at the head of his soldiers, and that her mother had died broken-hearted over the waywardness of her daughter and the loss of her son. She now fully realised the wickedness of her course of life and to add to her grief, she nightly dreamed of her home and the innocent pleasures of her youth. All she now had to solace herself with was her guitar.

Peh Chu E, having listened attentively to her, told her the story of his disgrace and remarked how thoroughly disgusted he was with the low, malarious flats of Kiangchow—a place so rustic that the sound of music was never heard. During the year of his residence here, among the reeds and dried bamboos of Kiangchow, what were the only sounds that had enlivened the heavy hours? Nothing but the chattering of monkeys and the mournful cry of the cuckoo crying until the blood dropped from its throat. (The Chinese believe that blood drops from the throat of the cuckoo.) He had no congenial companions to while away the hours of loneliness. He drank his

wine alone and sang his song with none to take up the chorus. He told her how refreshed he was and delighted to hear her playing her guitar and requested her to favor him with one more tune, promising, if she would oblige him, that he would write her a poem. She consented, and thrumming the chords as if hesitating to begin, she finally commenced to play. So mournful was the song that the quiet of the calm moonlight night was broken with the sobs of all who heard her playing. Peh Chu E was greatly affected and wrote the ode "To the Guitar" which is to be found in the three hundred Odes of Tang. This song became a favorite with the people and the good folks of Kiangchow, during the Sung Dynasty, determined to erect a pavilion as a tribute to the memory of Peh Chu E, and they called it the Pe Pah Ting, or "Guitar Pavilion," the song being cut on the slabs which lined the walls. It stood through all the ravages of time till the arrival of the Taipings who are said to have destroyed it, and all that is now left is a heap of stones and some broken tablets.

Chang King, the successor of the Emperor Yuan Ho, recognising the abilities of Peh Chu E, restored him to favor and gradually promoted him. It was during the fourth year of this Emperor's reign that he was appointed to Hangchow, where, among other works, he constructed one of the embankments of the Se Hu, which is still known by his name. He continued in favor with the four succeeding sovereigns and died while holding a high office in the Board of Punishments.

It may be mentioned here that Peh Chu E's ode is so much appreciated in Japan that the scholars are taught it as a part of the literature of China.

THE GHOST TREE OF POOTUNG.

On the Pootung side of the Whangpu, about a mile inland and nearly opposite Yangtszepoo Creek on the Shanghai bank, there is a temple called the Ching Tsz Nyang te which may be translated the "Imperially Willed Reliance temple," and it is known far and wide, not so much on its own account, as from the fact that a certain tree grows in one of the courtyards within the walls, there being another of the same kind in another courtyard. This tree, which the Chinese call a wu tung, belongs to the Sterculia family and it is the one upon which the phœnix is said to alight, though

this mythical bird has appeared but once in the history of China as it only comes during the reign of a virtuous emperor, so we opine virtuous rulers are scarce in China. The tree does not attract more than casual attention on the part of the ordinary observer, though it plays an important part in the superstitions of the Chinese people. We will explain why this is.

Most residents in this part of the world are aware that a Chinaman's funeral is an elaborate affair, that is, when his relatives can afford it, and even if they are in poor circumstances, they do their best to make the proceedings as ostentatious as possible. There are many things to be done before the dead man is finally buried, but the following details mostly concern the soul, that is, the one which has to appear before the judges of the ten courts of Tartarus and it is only natural to suppose that the relatives endeavor to make the passage of this soul to the other world as smooth as possible.

A man dies as the result of a warrant which is issued by Tong Yoh, the judge of Tartarus, after his officers have consulted the register wherein

are recorded the names and circumstances of all mortals, and he sends his marshals to bring before him the souls of those persons whose "time has come." The question arises who arrested the souls before the marshals were appointed? The names of these officials are Vun and Fu and they are popularly known as the "white and black priest devils," but these soul snatchers are as opposite in their dispositions as they are in color, though the tongues of both hang out for a considerable distance. Vun is dressed in white; hence his name; he wears mourning shoes and he is depicted as shedding tears of blood, as it appears that on his mother's decease, he was so affected that his tears were those of blood. When he himself died the ruler of Tartarus made him his marshal. However, he was so tender-hearted that when he was sent to fetch a soul, he used to let it go upon being entreated to do so. Consequently, Tong Yoh appointed a second marshal to accompany Vun. He is the reverse of his associate, being dressed in black and wears straw sandals and is of so callous a nature that the supplications

THE SOUL SNATCHER YUN.

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of captive souls do not appeal to his feelings in the slightest degree and so he sees that the soul for which the warrant has been issued does not fail to appear in due course in the dread presence. These marshals wear tall hats having on them the characters which mean "May you see life and riches" and "May you see great good fortune," rather anomalous sentiments, we opine, considering that the poor souls in their charge are going to endure the most excruciating punishments. Sometimes the characters for "Great Peace under Heaven" are to be found on one of their hats instead, and this, too, is entirely out of place under the circumstances.

There are certain formalities to be observed before the warrant can become effective, for in every house there are a kitchen god and the family tu-de or local god of the soil,—though, while there is a picture of the former, there is none of the latter in the building—and before the marshals can execute the warrant, they must obtain the sanction of these worthies, but after the latter are supposed to have countersigned the document, the

soul passes into the custody of the officers of Tong Yoh. They have a long way to go but as it is presumed the marshals are like the runners of Chinese earthly courts of justice and are liable to make things unpleasant for the prisoner unless they are bribed, Taoist priests are called in by the relatives to employ their powers to clear the way, "make the path straight" and prevent any undue interference with the comfort of the soul.

The party set out on their journey but do not go direct to their destination, for among other places, they visit the Ching Tsz Nyang te and report to Tong Yoh whose idol is set up within the precincts, and it is here that the ghost tree plays an important part. There are other ghost trees in different localities, but the Pootung one seems to be more noted, for souls from distant places have to pass it, if they can. If the deceased had visited this tree during his lifetime and burnt incense before it, or had made offerings to it by tying cash round the trunk, or had put his arms round it, it would be all right, but it is not everybody who has the opportunity or the inclination to

do this; consequently, when their souls arrive at the tree, it sometimes happens that they get entangled in the branches or stick to the trunk as if the latter were a magnet, or perhaps they become so bewildered that they wander round and round it and so cannot get away unaided. It is here again, that the services of a Taoist priest come in handy, for he knows exactly what to do and is able to free the soul from its entanglements, but in addition to the exertions of the priest, the relatives make offerings at the Ching Tsz Nyang te and at the city temple and daily burn incense from the time the soul leaves its home till its first return, that is for a period of from nine to eighteen days.

On one of our earlier visits to the temple, but before we had heard anything about the part the tree plays in connection with the journeys of souls, we photographed the trunk and after we had developed the negative were somewhat surprised to find on it figures of people—heads and bodies, —and it did not require any very extraordinary stretch of the imagination to come to this conclusion. In

consequence of this, we paid another visit to the tree and minutely examined it, but failed to find any traces of figures on the trunk though the next negatives we took again revealed more figures, but strange to say, none appeared on the plates taken by a friend who was with us and who photographed the tree when we did. We are quite sure our negatives had not been tampered with and that what we saw on them was not the result of a disordered imagination.

We may say here that we do not yet believe in ghosts and spooks and eerie things of that kind, though we confess we have an open mind on the subject; consequently we have come to the conclusion that the figures were accidental and caused by light and shade and the inequalities in the bark of the tree. It may be mentioned that the figures appear to us to be those of people who are dressed differently to what the Chinese are. Leaving out the question of ghosts, our faith, however, is not so robust as to enable us to believe that the clothing of dead persons can be spontaneously delineated on a tree or on anything else at a

spot many miles distant from the place where the actual articles are. Our pictures show people "clothed," but whether they are "in their right mind," we cannot says. Still, all the same, the effect was somewhat startling to a matter-of-fact individual such as the writer believes himself to be.

Well, we must retrace our steps a little. When a man dies, one of the first things to be done is for his relatives to place food before his remains. The deceased has three souls and six spirits; one soul remains with the corpse, another is absorbed in the tablet, while the third is the one which goes to Tartarus and receives the punishments meted out to the deceased for the ill-deeds committed by him during his lifetime. All these souls have to be fed, though the body one receives only one meal, that is, immediately after the death of the body, and annually at the grave during the Ching Ming festival, while the tablet one has food placed before it twice a day so long as the tablet remains in its original position; may-be a few days or a few years. The third soul is fed on the ninth day or thereabouts, that is, when it returns

from its first visit to Tartarus, the time coming within the ken of the Taoist priest who is assisted by a hen, for the latter is able to recognise the presence of the custodian of the soul and shows this by its uneasiness.

Between the time of the first departure and its first return, the relatives are supposed to have hung paper sycee on all nails and projections from the walls and the reason of this precaution is explained as follows. When the soul comes back it has a chain round its neck and is in charge of a winged Sah Zung, for Vun and Fu, having executed the warrant and handed over their prisoner to their two assistants New Dow and Mah Me, meaning the "Cow Head" and "Horse Face" from the shape of their heads, have no further interest in the matter and the reason these assistants are so disguised is that the souls will not be able to recognise them and thus be less inclined to bribe them. These two worthies stand one on each side of the Judge of the first court before whom it is their duty to drag the unwilling soul. It is after this preliminary hearing that the soul pays its first visit to its home.

THE SOUL SNATCHER FU.

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The Sah Zung is, like the Wandering Jew, working out his own salvation and is not allowed to rest till this has been effected, his special duty, it seems, being to escort souls from Tartarus to the earth and back to the second court. The Sah is always in a hurry, for he has so much to do, and when he takes a soul to visit its home, he rushes away again as quickly as possible, that is, after he has partaken of a meal, but the relatives detain him as long as possible for they craftily place only one chopstick beside the bowl of food he is provided with, and they put it on the left side, so that he will have to take it up in his left hand. Besides this, he is compelled to hold in his right hand the chain one end of which is round the soul's neck because he has nowhere to fasten it to owing to the nails and projections on the walls of the house being already occupied as stated above.

Sometimes the relatives place a pair of chopsticks made of straw at his disposal, so that in either case he experiences considerable difficulty in getting the food into his month and consequently he is a long time about it, whereas the soul is supplied with

ordinary chopsticks and can make a good substantial meal, that is, if ghosts can partake of such things, before the Sah has satisfied his ghostly inner man and while he is doing this, the soul having gratified the keen demands of appetite and finding, laid out on the bed, the best clothes its body had worn in life, enters them and has a nap. After a time, in about an hour, perhaps, the Taoist priest theoretically makes a great noise to awaken it and then intimates that the time is up and entreats it to leave so that it will not get into trouble for being absent so long from Tartarus. Then the Sah takes the soul back to the second court and hands it over to the doorkeepers who notify the Registrar and he in turn tells the Judge that the prisoner has returned.

The services of the Taoist priest are still required, for as soon as the Sah and soul have left the premises which he knows has taken place from the actions of the hen, he fills his mouth with water and then squirts it north, south, east and west to drive out any evil influences which may have been left by the Sah, and he stamps

everything with his seal to add to the effectiveness of the previous hocus-pocus, though the seal leaves no visible impression for there is no ink on it.

The soul comes again on the thirty fifth day, that is, after it has passed through the fifth court of Tartarus. The native mind, however, is not quite clear whether the soul returns on this occasion or whether it is only allowed to mount the Mong Shang Day, or "Plateau of Hope" and given an opportunity of gazing from afar at its home and family. However, early on the morning of this day, the relatives proceed with lighted lanterns into the street and call out the name of the deceased, at the same time burning paper sycee and inviting the soul to return home.

We may as well say a few words about the Sah Zung, as they will not detract from the reliableness of the rest of the story. This creature, it appears, was originally a bird and there were two of them, male and female, the former like a real bird and the latter with a human face, and they bore an evil repute, so much so, that the good people of Tungchow, on

the north bank of the Yangtsze, organised a campaign against them and it was while so occupied that Chu Kong Yin, the first emperor of the Northern Sung dynasty who reigned between 960 and 976 A.D., visited the locality. The discordant din attracted his attention and he enquired what it was all about; whereupon the people told him. He replied that they need not be afraid for he would himself catch the bird and eat it! He was as good as his word, but the meal seems to have disagreed with him for during the remainder of his life his face was red and he was called in consequence the "Red Faced Chu." However, the female bird, having lost her mate and fearing a similar fate might befall her, flew away and has never been seen in that part of the country since.

Chu Kong Yin was more fortunate than was Le, a brigadier general who lived at Nanchang Fu, the capital of the Kiangse province. It appears that the country was plagued with locusts, a common complaint in the Yangtsze valley, and Le went out against them, killing vast numbers, but where locusts are concerned, the destruction of a few

millions is a matter of small importance. Though his soldiers killed thousands upon thousands, still more took their places and Le getting into a towering rage swore that he would eat them; so he set to work and died of too much locust. at least that is the verdict an intelligent jury might be expected to bring in. History does not state whether the other officials who went out with him were as patriotic, but he was afterwards deified and his name has been handed down to fame, two temples being erected to his memory.

We have referred to the Ching Tsz Nyang te. The temple contains, among other things, the ten courts of Tartarus and an image of Yang, the adviser to Tong Yoh. Yang has a black face and hands and, presumably, body, for he was formerly a mortal, like all the other gods were, and while performing an act of humanity, that is, saving a life at a fire, was himself burnt to a cinder; hence his deified remains are so black. An image of his son, who is white, also stands in the temple and he has an additional face on his abdomen.

In the same temple there is the counterfeit presentiment of a young woman who became the wife of Yang, for the gods marry the same as mortals do. It appears that this damsel visited the temple a hundred or more years ago, but she took sick and died because the god had seen her and wanted her for his wife, a belief common enough among the people. After her death, her parents who lived in the Shanghai city had a dream in which their daughter told them that she was married to Yang, and she asked them to send her bedroom furniture over to the temple. They did so and it is there now or some other furniture which may have replaced it. In some other temples may also be seen the wives of gods. When people find that a female relative sickens after attending a temple they are not always anxious to take any measures to cure her, for they feel highly honored at the thought of having a god for their relative, may-be a son in-law. This delusion was once carried to such a pitch years ago in a district close to Soochow that the Governor had a temple where the gods were, pulled down and he used the

IMAGE OF SPIRIT WIFE OF TONG YOH.

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materials for other purposes, while he ordered the wooden idols to be burnt.

The reader may feel inclined to think that the Chinaman's ideas on the subject of what takes place after death are exceedingly sensuous. We admit they are, but then, the votaries of all religions cannot help having materialistic notions, if they have any notions at all, of what transpires in the hereafter. The Jews believe, among other things, that Heaven is paved with precious stones and on this, Christians have superimposed thrones, white robes and eternal singing, while the Mahometans believe in a paradise of pleasure; that is limpid streams, houris and luscious fruits; and the Red Indians, in hunting grounds where animals of the chase are abundant. The Mongols' Heaven is a place where good people ride in grand sedan chairs, while it abounds in trees, green grass, fruits and flowers; bad people go to a realm where it is so cold that they are frozen so brittle that they are being eternally broken to pieces. Why then should we scoff at the Chinaman for his picture of the infinite? It is recorded of Paul that he said to the Corinthians "eye hath not

seen nor ear heard, neither hath it entered into the heart of man to conceive" what Heaven is like. The poet Moore says :—

That prophet ill sustains his holy call
Who finds not heavens to suit the tastes of all.
Vain things as lust or vanity inspires
The heaven of each is but what each desires.

The Chinese have a belief that trees, that is old ones, have spirits in them, though a few are more noted than others. All old temples have at some time or other had trees in front of them, many having been planted hundreds of years ago, though fires, lightning and the weather have destroyed a number, while the temples themselves have been renovated from time to time.

One of these trees stands in front of the Tay Ching miao or "Freshwater Well temple" which is situated a short distance off the Route Père Robert on the French Concession Extension, and the well is close by. The tree which is a lin nga, (Gingko biloba) or "forest of eyes"—so-called probably from the small white nuts it bears,—was planted some four hundred years ago, the temple being mentioned in the

records of Shanghai, and came into some prominence during the Taiping rebellion for it was then that people began to talk about it. It appears that either the rebels wanted wood or the tree interfered with their operations, so they decided to chop it down, but they counted without the spirit of the tree, for when the first blow was struck, blood gushed out of the cut and the man with the axe fell dead, besides which, everybody else in the vicinity was attacked with violent internal pains. Consequently the tree was spared and is flourishing at the present day. It is stated that Le Hung Chang who was conducting operations at the time against the rebels, said he saw the spirit of the tree. Perhaps he did; but it is more than probable he didn't, though the people believed him all the same.

We may mention here that in the Book of Odes there is a poem, the first two lines of which are almost identical with those of Morris's "Woodman spare that Tree," an ode which the rebels apparently had not read or did not heed.

There is another story connected with this tree, which is in the main

true. It appears that somebody wanted the ground on which the josshouse stands and agreed to remove the temple and erect it further back, making the new building better than the old one. The priest was quite willing but when he afterwards asked whether the tree was also to be removed and was told it was not, he said the arrangements must be cancelled. For, he asked, what will the spirit of the tree do? The tree guides it; consequently if it is not also removed, the spirit will not be able to find its way to the temple. We fancy it was a case of dollars and cents and that if the foreigner had offered enough, there would have been no difficulty in carrying out the bargain as originally arranged.

PROGRESS OF A MAN'S SOUL.

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THE SPRING FESTIVAL.

The 26th day of the 12th moon is the Spring Festival, and on the day previous, the procession of the ox should take place, but as the 25th of the 12th moon is the anniversary of the death of an emperor when no music may be played, the procession takes place on the 24th instead.

The beginning of Spring is observed by the farmers and by the officials, and the local Office of Rites arranges the ceremonies to be gone through by the latter in connection with the festival. This function is called "Welcoming Spring" and the officials assemble at the yamen of the city magistrate in full cere-

monial robes and at the appointed hour the master of ceremonies directs them what to do. Later on, at the exact moment, that is, theoretically, when the sun, according to the almanac, enters Aquarius, the mandarins join the procession in honor of the Spring ox or buffalo, and leaving the magistrate's yamen with it, proceed through the South gate, that is at Shanghai, into the country, where certain ceremonies having been observed, the officials return to the city leaving the buffalo in the hands of the farmers who quickly demolish it.

The effigy of the ox, which is sometimes made of mud and at others of paper, according to the custom of the locality, is painted various colors which are intended to give the people an idea of what their prospects are likely to be during the coming twelve months, each color meaning something. These colors are arranged at Peking and recorded in the almanac, but popular belief has it that a blind man does it and according as he daubs them about, so they are ordered to be painted on the ox. Some years, of course, the prognostications are more favorable than at others

Green signifies high winds; white, floods and rain; red, fire; black, sickness and death and yellow, prosperity and abundance.

According to the almanac for a recent year, the effigy of the buffalo was four feet high, and eight feet long, while the tail measured one foot two inches. With regard to the markings, the almanac described the buffalo with head, horns, ears and tail white; the body, knees and hoofs yellow; while the leading rope was made of silk thread, dyed red. The nose ring was of the orthodox style, that is of mulberry wood, and the mouth was open on the left side.

The ox or buffalo is accompanied by a youth who is also painted various colors. The height of the herd boy was three feet six inches and he held a whip, two feet four inches long, but we believe these measurements never vary. His switch or whip was made of willow, having on it a knot of hemp dyed in the five cardinal colors. He wore a green coat and a white girdle, while his hair was done up in two topknots which overlapped his ears, the rest of his head being shaved after the style of

Tah Say, one of the field gods, and after whom he is named. He also wore trousers to protect him from the heat, but he had no shoes which meant that the weather would be dry. He was said to be in a hurry to proceed and stood beside the buffalo on the right side, but what this means we do not know. It will be noticed that black was not used in the prognostications for the year under notice, beyond that it was among the five colors in the knot on the boy's whip.

The Chinese have a cycle for buffaloes and herd boys and so the identical particulars are repeated every sixty years.

On one occasion many years ago at Shanghai we wished to see the Spring buffalo, but the guardian of it told us it was locked up and could not be got out till the next day. We did not want to tramp all the way back without having accomplished our object, so tried a little mild bribery and corruption; we insinuated to our informant that it was possible there might be some little difficulty in getting the door open, but as a favor he might take twenty cents to the man who had the key—whom

we very well knew was himself—and ask him to let us in. Money goes a long way in China and can work wonders, and the twenty cents sufficiently oiled the rusty wards of the lock so that we were able to get into the dingy room where the effigy was. But we were disappointed and considered the money thrown away, for of all the frauds we have had experience of, this one was the most barefaced ; the so-called buffalo was no larger than a pig, and about as æsthetic; it was fearfully and wonderfully made so that the uninitiated would require to be told what it was, but the Chinese leave a good deal to the imagination, which in their case goes a long way. This buffalo was constructed of paper and bamboo ; at Ningpo and some other places it is made of mud, and when the signal is given by the magistrate officiating at the ceremony, the people rush in and break it to pieces and scramble for the material which is placed on their fields under the impression that the soil will be fertilised thereby, and so fierce is the struggle that broken heads and bleeding wounds are sometimes plentiful.

KWAN TE, GOD OF WAR.

A large number of temples in China contain an image of Kwan Te, the god of war, or are dedicated to him, for he is the most popular god worshipped by the people. This worthy can be recognised by his red face and by his attendants, one of whom has a black face and holds a sword which Kwan Te uses.

Popular superstition has it that the thirteenth day of the fifth moon is the birthday anniversary of Kwan Te—though he is also worshipped on the 24th day of the 6th moon—and on that day, Kwan Lao Yeh, or "His Excellency Kwan," is supposed to sharpen

KWAN TE, GOD OF WAR.

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his sword, and if he does, there will not be much fatal sickness among the people; the reverse being the case if he fails to fulfil his duty. In order that it may be known he has not neglected to do so, rain falls, this being the water that drops off his lapstone, and to prevent his forgetting it, the people in all parts of the empire offer up prayers to his godship. It may be worth mentioning that his sword is reported to weigh one hundred and seven pounds, while his horse stands twenty feet high.

We have said that Kwan is a red-faced god—and a pretty ugly one at that—and now we come to the why and the wherefore of his ruddy appearance. In olden times, there was a part of China which was suffering from want of rain, the gods having dried up the clouds over the country because they were angry with the people. In their straits, the farmers asked the venerable guardian of one of the temples to help them; he was able, but unwilling to do so, as he feared the gods would punish him if he interfered between them and the people, but he sent the farmers to the rain dragon and thus shifted the

responsibility off his own shoulders. The rain god does not appear to have been as circumspect as the temple guardian was, or else he did not fear the consequences, and although he did not give the people rain, he sent a very heavy dew which fell nightly, so that the parched land was satisfied and the rice grew up luxuriantly and the crops were far superior to those in other parts. This angered the gods and as they were probably asleep when the dew fell and did not know anything about it, they enquired who had dared to help those who were under a ban and on being informed that it was the rain dragon one of them took a sword and killed him with it.

The guardian of the temple, knowing that if he had not told the people to pray to the dragon, the latter would not have been killed, was very sorry, and taking a jar, caught the blood of the creature as it trickled to the earth. He then placed the jar in the temple where he intended it to remain for forty nine days, at the end of which time it was to be opened, when an infant would be found in it. Of course, the secret leaked out and one of the inferior helpers

at the temple could not restrain his curiosity, so, at the end of forty eight days, wanting one day more to complete the transformation, he secretly opened the jar. The spell was broken; true, he found a child within the vessel, but the change not having been completed for want of time, the infant had a red face, and this was Kwan Te. Kwan Te is the god of most shopkeepers, of all workmen, soldiers, barbers, thieves, and all persons whose employment necessitates their using sharp instruments, and it is presumed that the sword of the executioner is kept in the temple to Kwan Te, while the official who has charge of an execution visits the temple on his way home so that the spirit of the decapitated criminal will not follow him. Kwan Te now guards the Gates of Heaven.

So far for the legend, but the true history of Kwan is somewhat different. He was originally a bean-curd seller, during the time of the Three Kingdoms, and a native of Shanse and lived in the 3rd Century A.D. It appears that he was ambitious and took to study, and while so engaged met a general named Liu who was fighting

for the Han dynasty against the "Yellow Turbans." Kwan was induced to join Liu and his brother general Chang, and the three took an oath that they would fight side by side and die together. He was very successful, but was eventually captured by stratagem by Sun Kwan and beheaded by his conqueror after the latter had vainly endeavored to induce him to espouse his cause.

Kwan Te was canonised nearly eight hundred years ago and at present there are, theoretically, as in the case of Confucius, fifteen hundred and sixty state temples—that is one for each province, department and county—to his honor, besides thousands of smaller ones, and his picture is to be seen in most shops. Mandarins when passing the state temples are commanded to dismount from their ponies or chairs, a similar honor being accorded to Confucius. We have not been able to find out when the legend of this Chinese Mars was invented, but he is said to have appeared in the sky to the Chinese troops in 1856 and given them the victory over their enemies, for which they ought to be very thankful.

In consequence of this he was still further promoted and deified with the rank equal to that of Confucius and he is worshipped twice a month by the officials.

The following story of a "transformation scene" matches the foregoing and relates to the "Dog Headed Barbarians" or hill tribes near Foochow. In olden times there was an emperor who had a beautiful daughter, of whom he was very fond; but unfortunately this lovely young lady fell sick and was not expected to live. Her father was in a terrible way about it and sent throughout the length and breadth of the empire to procure the most noted physicians to attend his beloved child. From far and near they came, for the emperor promised his daughter in marriage to any one who could cure her, but all their efforts were unavailing and the girl still languished on a bed of sickness.

After all the most noted doctors had failed, a dog appeared on the scene and offered his services, though the emperor did not seem at all surprised at the animal addressing him, so from this it appears that dogs in those

times were endowed with the faculty of speech. What the treatment the canine prescribed was, the legend does not state, but it does affirm that its skill was far in advance of that of human beings, for, wonderful to relate, the princess soon recovered her full health and spirits. Then the dog sought audience of the emperor and demanded his daughter in marriage according to the imperial promise. The emperor was taken aback and said "How can that be? I cannot marry my daughter to a dog." "Well," replied the animal, "that is easy enough; you have only to lock me up in a room for forty nine days, and when you let me out, I shall then have been transformed into a man." "All right," said the emperor, and the dog was accordingly locked up. The emperor, however, like many more frail mortals, could not restrain his curiosity, but wanted to have an early view of the imprisoned animal; so on the forty eighth day he had the door of the room where the dog was confined opened. His rash conduct was attended with unfortunate results, and the victim was the prisoner; the quadruped was

found to have turned into a biped, but retained its dog's head! If the emperor had waited one day longer, he would have had a perfect human being for a son-in-law. However, being a man of his word, he fulfilled his promise and married his handsome daughter to the dogheaded man, and as is the usual ending of fairy tales the couple lived happily together ever afterwards and had two sons, on whom the names of Ah Loi and Ah Lang were conferred, for their father having been originally a dog, had no family name. The descendants are still to be found near Foochow and they wear a peculiar headdress in commemoration of their ancestor's dog-shaped head.

THE HO WONG OR GOD OF FIRE.

The 23rd day of the 6th moon is the anniversary of Lu She, the Ho Wong or god of fire. This worthy is represented as being very powerful and he has a liberal allowance of eyes, namely three, one of which is in the centre of his forehead, though he is not alone in this respect; some of the other gods being similarly provided. When he is sacrificed to, yellow candles are used instead of red, for red is to him what it is to a bull. The Ho Wong is a Taoist creation, but while in the flesh he was one of their philosophers and they rewarded him by putting him into their pantheon where he issues his orders for the destruction by fire of the dwellings and property of bad people.

He has eight assistants whose unpleasant duty it is to carry out his behests, and this they do in various

THE HO WONG OR GOD OF FIRE.

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ways, namely with fire arrows, fire crows, fire rats, fire foxes, fire balls, fire mirrors and fire engines which spurt out jets of flame, but some of these demon attendants appear to be less callous than the others are and so they delay as long as possible destroying property. Hence, it usually happens that there are fewer fires at the beginning of the year than there at the end, but as the demons must burn the regulation number every year, that is 5,048, no more, no less, the most frequent fires occur towards the end of the season. The people, however, try to circumvent the demons, not by taking precautions against fire but by stacking tiles edgeways on the top of the roofs of their houses, the idea being to give the buildings an appearance of being unfinished, for the demons are told to destroy finished houses only, the owners thinking that by this means they will hoodwink them and save their property.

When a man's house is burnt down, he is responsible for the damage done to his neighbor's property, so he usually takes the earliest opportunity of getting out of the way. In the case of a fire originating in a pawnbroker's

shop, the proprietor has to pay half the value of the things pawned, besides losing the sum he had advanced on them when they were pledged with him, so that the pawners get the full or nearly the full value of the things and sometimes more. If the pawnshop is burnt down through a fire spreading to it from another place, then the pawnbroker only pays one third of the value of the pledges in addition to what he has already advanced.

The Chinese, like other superstitious peoples, believe that the calamities which overtake their neighbors are judgments upon them for their evil deeds; hence when a man's house is destroyed it is evident that he has done something which he ought not to have done. Seeing that such is the case, it is surprising that the Ho Wong's assistants destroy exactly the same number of buildings each year for, according to this belief, crime neither increases nor decreases, though the statistics of at least one place, namely Shanghai, prove the contrary. The Chinese, however, whose houses are attacked by fire, or who live in a locality where there is a fire epidemic, are not

willing to accept the dictum that only bad people suffer, and they call in the aid of Taoists priests who usually profess their ability to combat the machinations of the Ho Wong and expel his minions, though they sometimes admit that their ministrations will not avail, but not being willing to lose a good reward, they go through their performances for a consideration, large sums being occasionally paid for these services.

Among other things, the priest issues a bull or proclamation in which it is stated that "under the gates of the three heavens, the doctrine of the Taoists has come down in regular succession from Lao Tsz," and that Chang Tien She was the first disciple. The votary is ordered to worship all the gods and spirits in the thirty three heavens. The proclamation before us goes on to state that the person asking the aid of the priest has offended the fire fox or some of the demons and the priest further says:—

"I, Mah Le Sz, therefore, being a Taoist, have noted the day, month and year of the birth of each member of this family, and have accordingly selected a certain lucky site where an

altar will have to be erected, and chosen a lucky month and day to worship all the celestial gods, spirits, and venerated sages, and to solemnly recite the prayers, creeds, and scriptures, and fervently pray for the protection of this family from disturbance and annoyance on the part of the evil spirits. Besides this, we implore blessings, so that all evil things may keep away from this family, that calamities—wind and fire—may not assail, that fortune and prosperity may rush in upon them like troops, and that the Emperor may flourish and his subjects enjoy repose. Whatever is prayed for may be obtained according to the wishes of the heart."

He then goes on to enumerate the prayers which are to be offered to the gods and demons, among whom are the three pure ones, the holy prince of the Eastern mountain, the ruler of Tartarus, the instructor of the world, the three rulers, the god of the sun, the holy prince of the moon and many others, too numerous to mention, as an auctioneer would say.

Perhaps a short description of a Taoist service may be of interest to our readers. The occasion referred to was

Taoist Priests.

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the exorcising of the malignant spirit which was troubling a man with a sore throat. Most of these performances are held at night, and the one we witnessed was no exception to the rule. We may mention here that while the Buddhist priests, except in a few instances, officiate after a person is dead, the Taoists concern themselves with the evils which attend a man in his lifetime, and also assist his spirit after death, for which they are well paid. Of course, there is the usual paraphernalia attached to the ceremonial, and pictures representing some of the gods, or the journey of the soul of the deceased. There is also a band of music, consisting of gong, cymbals, bell, wind instruments, and a drum, so that when a man is lying ill, he must have a bad time of it owing to the discordant noise these instruments make. There are also a number of vari-colored paper figures, flags and charms which are all gradually burnt as the performance goes on.

The priest is armed with a pointed double-edged sword and he and his acolytes having donned their robes, the performance commences, the priest chant-

ing prayers from a book before him while on the occasion of his expelling evil spirits, he holds in his left hand a small cup containing water. When he has finished a prayer, the music stops and the priest with his sword and cup accompanies the others and runs round the room, alternately proceeding toward the right and left, and as he passes the paper figures, he fills his mouth with water from the cup and squirts it over them and then he makes passes with his sword, whereupon an assistant removes one of the paper figures and throws it out into the yard and with each figure goes a paper charm. The process is repeated till all the figures have been removed, leaving only the flags which are then burnt one by one. This is the signal for the breaking up of the seance, but before divesting himself of his robes, the priest has brought to him a piece of rope which he chops in two with his sword, as typical of the severing of the connection between the malignant demons and the sick man.

The reader may occasionally have seen pasted up on temples or other walls, large yellow posters with a deep vermillion and green border. These

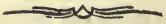
appear at the time some private religious celebration, with the aid of Taoist priests, is going on. One that we photographed reads as follows:—

In accordance with the request of Mrs. Pun Woo Sze, who is under the jurisdiction of the Wu Ti in the district of Tsen Wo in the prefecture of Soochow in the province of Kiangsu in the Empire of China, and on account of the continued blessings conferred upon her and family all of whom are faring well and on the high road to prosperity, she, with her sons and whole family offers a prayer in the Kao Chang Miao in the 25th pao of the Shanghai district in the prefecture of Soongkong. With a chaste mind, a propitious day was sought for and it has fallen on the 14th day of the 12th moon.

On the beginning of that day incense shall be burnt and the worshippers will kneel before the altar in the Taoist temple of the White Cloud. In it a ceremonial structure has been erected at which will be read a prayer from the holy books of those who dwell in the Highest Heaven, a prayer from the precious book of San Yuen, the god of

blessing, and a prayer from the precious book of Yu Wong. It is earnestly and humbly desired that the gods may in their benevolence and virtue promote the welfare and prosperity of this family.

Promulgated by the Yu Kwong Hin Tang, 14th day, 12th moon, 33rd year of Kwongshe.



YUEN TAY OR GOD OF WEALTH.

The Chinese have a number of gods to whom they pray to give them wealth, for they do not seem to be particular which it is that they ask something from and on one occasion we came across a Chinaman who was supplicating the gods of wealth to forgive him his sins. There is only one principal god of wealth now, and he is named Yuen Tay, though there are several minor deities who are supposed to look after the pecuniary interests of mortals, but these are only appealed to under certain circumstances. For instance, when a man intends to gamble he goes to one of the inferior gods.

There are five minor gods who were formerly merchants and sworn brothers. They were very successful in business

as they had the knack of embracing opportunities for making money when these occurred. For instance, they always bought in a market where the goods were plentiful and consequently cheap, while they sold them where there was a big demand and hence dear, and thus by these tactics they became millionaires. After they died, they were worshipped, but they are supposed to come down to the earth once a year, namely on the night of the 5th day of the 1st moon and naturally they are in disguise, so in anticipation of the visit, the shopkeepers open their establishments on that night and provide a grand illumination in order to attract them. Hence, beggars take advantage of this and reap a good harvest as they call at all the shops where they are readily supplied with cash, for it might be that the gods had taken a beggar's rags as a disguise, and should they be refused a dole, the luck of the shop would not be worth anything for the coming year.

Yuen Tay, the principal god of wealth, was in his mortal state, called Tsao Kung Ming and he lived somewhere in the Kwen Lun mountains in Central

Asia. Here he practised Taoism and became an adept in necromancy and was believed to possess supernatural powers; consequently he was considered a formidable person to encounter. At that time Chang Tai Kung was fighting for Se Peh (both of whom are mentioned in a previous chapter) against Chow Sin, the last emperor of the Shang dynasty, whose cause languished and was in danger of being lost. Then somebody suggested that Tsao should be appealed to, and this advice being acted upon, Tsao gave his services to Chow, whose position thereupon somewhat improved. This, however, did not last long for the decree of Heaven had gone forth that the Shang dynasty was to be extinguished. Tsao, himself, came to grief, for his enemies made a straw manikin to represent him and stuck darts into the eyes and heart and thus caused his death. Chow Sin, who was a most inhuman monster, finding his cause lost and himself in danger of falling into the hands of his enemies, retired to his palace, set fire to it and perished in the flames.

Tsao was eventually deified as Yuen Tay and became the god of wealth.

His idol when placed in a temple has a black face in contradistinction to Kwan Te, the red-faced god of war, but in dwelling houses, his image is usually gilded and his face is yellow. He has in his right hand a four-sided staff and in his left a shoe of sycee, and is accompanied by a tiger upon which he is supposed to ride when he goes out.

At the time of the establishment of the Ming dynasty, the Chinese had several gods of wealth. Chu Yuan Chang, the founder of the dynasty, introduced many reforms, one of which was the prohibition of gambling, the result being that this vice entirely ceased in his dominions. However, one night in a dream, he was visited by the gods of wealth who explained to him that gambling was one of the means of circulating money and they asked him to repeal his edict against gambling. This so angered him that he issued another edict banishing these corrupt gods and his orders were carried out, but unfortunately the prosperity of the kingdom went with them, so that at the present day, the Chinese attribute the wealth of foreign coun-

tries to the presence there of the gods which had been driven away from China. Such being the state of affairs, an expedition was organised to get the gods back, but by this time they were already in other kingdoms and could not be reached. However, one of them was caught; this was Yuen Tay; he was lame and had not been able to keep up with the others, so he was taken back to Nanking and at the present day nearly every house in China has his image in it.

The Netherlands Trading Society have taken advantage of the popularity of Yuen Tay and printed his picture on their banknotes, though instead of one shoe of sycee in his hand he holds several, typical of the great wealth which will accrue to the people who do business with this bank.

"BEYOND THE DREAMS OF AVARICE."

In Boswell's "Life of Johnson" appears the expression which forms the above heading and it was afterwards given to a serial tale published some years ago, but in the present instance it relates to the adventures of natives of China.

The story opens with the information that there were once two brothers who, when their father died, each received half his property. These two brothers were in character as opposite as light is to darkness, the younger being a good man and the elder all that was bad, his most pronounced characteristic being his avariciousness. Grasping all he could, he made money hand over fist and among other ways of enriching himself, he imposed upon un-

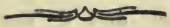
sophisticated country people and arranged his weights and measures to suit himself. When he bought rice he said so many taels made a catty, but when he sold it again, the catty was only half the weight he had received when purchasing. Still he was not satisfied with getting rich this way but looked about for means of still further increasing his wealth, and, like a number of people who have recently indulged in share speculations, he came to grief as the story will show.

The younger brother was differently disposed for he was like the benevolent Te Zong Wong, referred to in another chapter. Should there be a temple in need of repairs, he was the first to send a contribution; if a bridge collapsed, his name was sure to be on the list of subscribers to help mend it; if a countryman was hard up, he gave him food and he was so generous that in a couple of years his patrimony was all spent in good deeds. But the gods had decided to help him, and one morning a pigeon alighted on the roof of his house and told him not to be sorry that all his money was gone, as it would help him. On the first day of the month the

pigeon said it would return; the young man was to provide himself with a small purse and then the pigeon would take him to a place where he could pick up as much wealth as he pleased. They must go Eastward, but had to return before the sun rose; if they did not, they would be burnt to death. Accordingly on the day appointed, the pigeon returned and taking the man on his back, flew with him to a place where he saw diamonds and precious stones "beyond the dreams of avarice." Hastily putting a few of these into his purse, the pair returned to the young man's home, the journey to the East being repeated daily, and he soon became very rich, and his wealth was the talk of the village.

Now the avaricious brother had a wife who enquired of her brother-in-law how he had become so rich. He told her and she asked him if he could not persuade the pigeon to help her husband also. He said he would try and on the pigeon being willing, the elder brother obtained a large bag to put the jewels in, notwithstanding he had been told to take a small one, and had also been warned not to linger at the place where they were to be obtained. The pigeon

arrived, took the elder brother on his back and soon reached the Land of Gems. The man immediately commenced to fill his bag and although the pigeon told him to hasten his departure his avarice was such that he delayed; so the bird flew away and left him to himself, the result being that the sun rose and burnt him to death.



LIU PAN, GOD OF CARPENTERS.

THEORETICALLY the Chinese have three hundred and sixty trades and professions, that is, one for each day of their year, and each has its own special patron. The god of carpenters is called Liu Pan and it was during a ramble through Pootung that we came across his image. We reached the old city of Paoshan which is close to Woosung and was once surrounded by a wall which is now in ruins, it having succumbed to the elements and also it is said to the cannon of the Taipings during the great rebellion, though from the appearance of the buildings inside the city, it looks very much as if

the owners of these houses had given play to their utilitarian instincts and requisitioned the bricks from it. The city is not of any size, for it only covers a space not larger than that occupied by Trinity Cathedral property in Shanghai and is but little known to foreigners; in fact, there are very few residents in Shanghai who know that there is such a place. Well, near it, there is a temple which is the home of Liu Pan, but such is the irony of fate that the building is in a very tumble-down condition and not at all in keeping with what one might expect, the residence of the builders' god to be.

The temple was in charge of an old woman at the time of our visit and she most unceremoniously shut the gates in our face. However, after a few words of explanation, she let us in and apologised for having been so rude, at the same time telling us that she had been afraid of us. We had with us a guide, though as such he was unnecessary, but we thought he would be useful in finding the custodians of temples. He was not at first of much use at this, either, for when we came to a josshouse, he said we could

not get in as the keys were not to be found. However, as the doors were not locked, there was no necessity for keys, and after this he woke up, and when we came to Pan's temple, he got the old lady to open the doors, but as a guide, he did not know his way about, so that after several abortive attempts to direct us, we discharged him and went on our way without him but later on he rejoined us, for he had gone astray himself, and we had to show him the road home, much to the amusement of the villagers.

But to return to our temple. As we stated above, it was not much of a place, and while we were looking for something to photograph, we entered a side room which was piled up with lumber and rubbish. Here, in an out-of-the-way corner, was a curiously dressed idol, much neglected and covered with grime. The image aroused our curiosity, and on asking the old woman who the lao yah was, were informed that it was Liu Pan ; so having obtained her permission to take it out into the courtyard, where the dust was brushed off, we submitted it to the camera.

Some of our readers who do not know the Chinese may be inclined to question the propriety of our acting thus, but, while similar conduct would be entirely out of place in foreign lands, in China it is different. Naturally, one has to go the right way about it and the custodians of the temples are first asked whether we may take an image out into the daylight, it being explained that the interior of the building is too dark for photographic purposes. Sometimes they demur; they say the god will be angry with them and injure them if they remove it, but when the foreigner replies that he will do the shifting himself and thus accept any ill consequences which may follow, there is rarely any difficulty in his obtaining his wish. In fact, after the foreigner has placed his hand on the idol, the temple people usually volunteer to do the needful themselves and they evince much interest while the photographing is going on. If the idol is too large to be removed or is liable to get broken during the transfer, the people will open doors and windows so as to admit more light. This they do without asking for any reward, though,

of course, the sensible foreigner always leaves some small coins when he departs. On one occasion we got a priest to remove the framework in front of a joss, which he did with the aid of carpenters who were working on the premises. When we offered him some money he refused and said "Your heart and mine are the same." However, we took his photograph and that of the idol and afterwards sent him copies of them, but it sometimes happens that the custodians are not so accommodating, in which case the foreigner, though he may be disappointed, should give heed to their susceptibilities.

Liu Pan, as a mortal, was an exceedingly skilful and celebrated mechanic; hence the saying "To use an axe before Liu's door" typifies the presumption of a foolish individual and was formerly employed in the case of a person with superficial knowledge showing off in the presence of a ripe scholar. Liu was contemporary with Confucius and lived in the State of Liu—hence his name; that is, Pan of the State of Liu,—and on one occasion he employed his genius to punish the people of Wu. It seems they had murdered his father,

Liu Pan, God of Carpenters.

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so he designed an effigy which he placed in such a position that the outstretched hand pointed towards Wu, the result being that the heavens were dried up and no rain fell for three years, which reduced the Wu-ites to such straits that they were fain to beg Pan's pardon and send him rich presents. Then he cut off the hand, whereupon copious showers fell and refreshed the parched earth. Among other things he did was the building of the first boat. He was eventually canonised and is now worshipped by carpenters on the 13th day of the 6th moon, and his picture is hung up when a house is being built. On the same day, homage is also paid to another worthy called Chang Pan, by bricklayers, whose patron he is and in a temple on Se Lin San at the Hills, Liu Pan and Chang Pan are seated side by side.

It may be mentioned here that these two are clothed like mortals, their headgear, footwear and garments being like those used by mankind, and there are also other josses similarly robed, their dresses being put out to air on the 6th day of the 6th moon, and on one occasion we photographed two of the

josses while denuded of their clothing. These robes are presented by votaries in gratitude for favors conferred, but we have noticed that many of the idols are very much in need of fresh wearing apparel. The goddess of mercy seems to be better off in this respect for we have more than once seen ladies reclothing one or other of the images representing her, while many pairs of shoes, also presented by votaries, are always to be found hanging up in the vicinity. Usually, however, the covering of idols is of the same material as the josses themselves, and is called wan nyin e, that is "myriad year clothing," because it lasts a long time, though it is occasionally repainted in gold and colors, and while the renovation is going on, paper is pasted over the eyes of the idols, as is also the case when the temple is under repair, the idea being that the josses would be disturbed if they saw people at work near them.

A TALE OF A COMET.

SEEING that Halley's Comet has recently engaged the attention of the whole world and is now no longer visible, a Chinese tale of a comet may not be out of place at the end of this volume.

The appearance of a comet, according to the Chinese—though they are not alone in this respect—portends troubles. According to its color, so will be the evil influence of the comet, black, white, yellow, red and blue, each having its own significance, and the length of its appearance and degree of visibility and the length of the tail will decide the period and degree

of intensity of the calamities which include earthquakes, wars, rebellion, floods and drought. In some parts of China, recently, the people thought the tail would emit a fearful death-dealing effluvia, and in Szechuen, to counteract this, they burnt branches of cypress.

Any changes other than the ordinary every-day ones, in the heavenly bodies denote impending calamities, and the seers will tell you with confidence that the conjunction of two planets will be attended with dire consequences on the earth. Two planets appearing, the one in the East, the other in the West, during the daytime, denote the fall of the reigning dynasty and the rise of a new one, but it must be remembered that these astronomical phenomena cannot affect foreigners who are thus supposed to be outside the pale of such influences. It is believed that the stars do not shine so brightly when a woman reigns as they do when the ruler is an emperor.

The comet seen at Shanghai and elsewhere in China on 4th July, 1874, at a time when there were rumors of war between China and Japan over the Formosa difficulty, strengthened the

belief of the natives that comets portend war. The head was directed towards China, that is, the North of the empire, while the tail, they said, stretched out over in the direction of Japan. According to them the sting is in the tail.

The native ideas with regard to shooting stars and comets are rather wild and vague. If the tail points upwards, the common people will have nothing to fear, for its baleful influence will only be expended upon the upper strata of society, that is upon the emperor and officials, but if the tail is directed downwards, then the lower classes, that is the common people, will have cause to dread the consequences. The former is called a way sing, and the latter a saw tsu sing, both terms, however, meaning a "broom star."

Here is a story of the great comet of 1882, the tail of which was double as long as from the earth to the sun, while on 17th September of that year an astronomer in England and another at the Cape of Good Hope saw it in the daytime:—

According to teashop talk, an ancient couple lived somewhere in the Kwongtung province, and when they

died, they left behind them an only son, a tender youth of thirteen years. Added to the misfortune of losing his parents at this early period of his existence, he was exceedingly ugly and ill-favored, and he found it difficult to get an honest living. However, he managed to obtain employment at a hot-water shop where, in return for his services, he had his daily wants supplied.

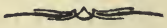
The Empress Dowager at Peking possessed a wonderful mirror into which she looked every morning, a practice the fair sex indulge in as a rule, so that the Empress was no exception to the rest of her sisters. This mirror not only reflected the personal charms of the Empress, but it reflected all parts of the empire at the same time, so that Her Majesty had only to consult the glass and she knew what was going on everywhere within the borders of China. It is a pity that there are not more of these mirrors to be had; they would be very useful, though this has nothing to do with the story. One morning a short time before the 1882 comet appeared, the Empress was scanning the horizon by

means of her glass, when she saw an ugly boy in the Kwongtung province and she was interested in him. She forthwith despatched somebody to enquire who he was, so in due course the messenger reached the hot-water shop, found the boy, and asked the youngster his name and parentage and was informed that he was a poor lonely orphan. The messenger wanted to know where the parents were buried, so the boy took him and a lot of soldiers to a shady grove of bamboos which sheltered a deep hole in the ground, whereupon the messenger, who was also a mandarin, ordered him to go down the hole and see what was there. He went, but at the bottom met a venerable old man who enquired his business.

At this stage the plot begins to thicken, as it appears the mandarin had a sinister motive, having received instructions to improve the ugly youth off the face of earth. This, the old man was aware of, and he told the boy—who now begin to be afraid—but advised him to pluck up his courage, as he would help him. He then put a long white robe on the youngster and gave him a double-edged sword and a book,

the pages of which were blank, instructing him to go to the surface again, and as he reached the brink he was to half draw his sword out of the sheath.

The boy did as directed. At the top of the hole he saw all the soldiers with drawn swords ready to cut his head off, but he simply followed his instructions, when, presto, nearly all the soldiers had their throats cut! Those who were not killed were spared that they might tell the fate of the rest and the sequel of the story. They returned home and stated that they had seen the boy mount the air and take the form of the magnificent comet which had then but recently appeared. And so ends the story; it points a moral and is adorned with a tail.



Errata.

Page	9;	line	17 for "infirmaties" read "infirmities."
„	13;	„	23 for "councils" read "counsels."
„	23;	lines	11 and 15 for "Buddhist" read "Taoist."
„	50;	line	1 for "paifang" read "sahpai."
„	54;	„	16 for "it" read "is."
„	72;	„	29 add after "sleeve" "and not shave."
„	132;	„	25 for "many" read "may."

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